
HELLBOY™
THE ART OF THE MOTION PICTURE





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PUBLISHER
MIKE RICHARDSON

EDITOR
IAN TUCKER

ASSOCIATE EDITOR
MEGAN WALKER

ASSISTANT EDITOR
BRETT ISRAEL

DESIGNER
STEPHEN REICHERT

DIGITAL ART TECHNICIAN
CHRIS HORN

SPECIAL THANKS TO LLOYD LEVIN, VENELIN DINKOV, AND MARCEL WEHE,
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HELLBOY: THE ART OF THE MOTION PICTURE

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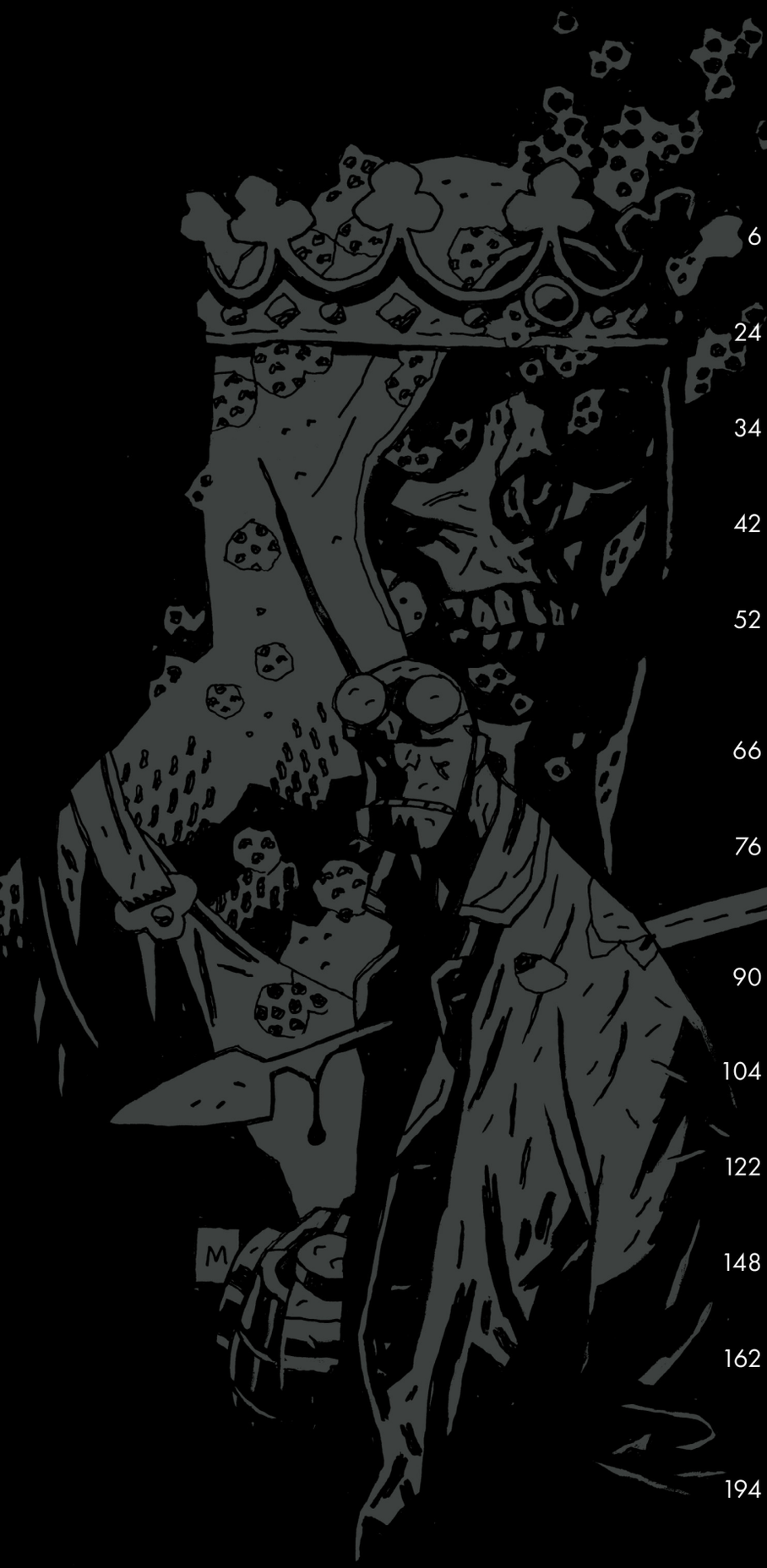


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CHAPTER ONE

SURRENDER AND BETRAYAL

EXT. OPEN FIELD — NIGHT

A BATTLEFIELD — or at least the remains of one. An overturned wagon burns. Dead horses. Bodies are strewn everywhere, some plague-infected humans, others not so human. Spears, pennants, and swords skewer the earth like in a barbaric cemetery. In the foreground is a STANDING STONE, a relic of a more ancient era, carved with Celtic symbols of magic and mysticism.

Over a millennium before Hellboy's birth amid the tumult of World War II, a wholly different conflict threatens the very existence of ancient Britain. As the war between the worlds of magic and man reaches its zenith, the witch Queen Nimue threatens to decimate mankind by unleashing a heinous magical plague. In a desperate bid to save his people from an excruciating demise, King Arthur rides out with his royal envoy to offer his surrender.





QUEEN NIMUE

This is NIMUE. The Blood Queen. Lord of the Shadowlands. Strikingly beautiful yet utterly haunting. A crown of woven thorns resting upon her head.

In Arthurian myth, Nimue is more often referred to as a Lady of the Lake, one of the enchantresses who aid Arthur in his lifelong quest to unify Britain. In many iterations, she appears as a herald of change, shaping Arthur's destiny through both triumph and tragedy.



Nimue's Arrow













Art by Duncan Fegredo from *Hellboy: The Wild Hunt* #2

The early explorations of Nimue's teleportation ability seen on the facing page were inspired by Nimue's resurrection as seen in *Hellboy: The Wild Hunt*.



KING ARTHUR

At the front, the LEADER wears heavy armor, not shiny and bright but battered and bloodstained. An ancient CROWN sits heavily upon his brow, and he has the steely gray eyes of a born leader, years of hardship etched upon his scarred visage. This is ARTHUR, legendary king of the Britons.

The Once and Future King. After years of fighting a war of attrition against a foe with seemingly unlimited magical resources, Arthur is determined to save his subjects by any means necessary—even if it includes abandoning his chivalry.





MERLIN

The second rider follows, pulling his cloak from his face to reveal himself as the sorcerer MERLIN, runes carved into his face like tattoos.

Already branded a traitor by his peers for his allegiance to the Kingdom of Men, Merlin has sacrificed a great deal while serving as sage to Arthur in the hopes of guiding the king toward his ultimate destiny.





GANEIDA

GANEIDA

Magic struggles to preserve the past. Man marches toward the future.

One of the primary architects of Nimue's betrayal. Ganeida and her sisters sacrifice their freedom and forsake their queen in a bid for survival. Though she ultimately claims Nimue's crown, Ganeida cedes the power that it represents to the mortal world.



PENDLE HILL

The approach to Lancashire's famous Pendle Hill lays littered with death and destruction—evidence of the final conflict that occurred before Arthur and Nimue's parley. The ancient standing stone is etched with mysterious druidic runes, and crows ominously float overhead, eyeing the ground for carrion.











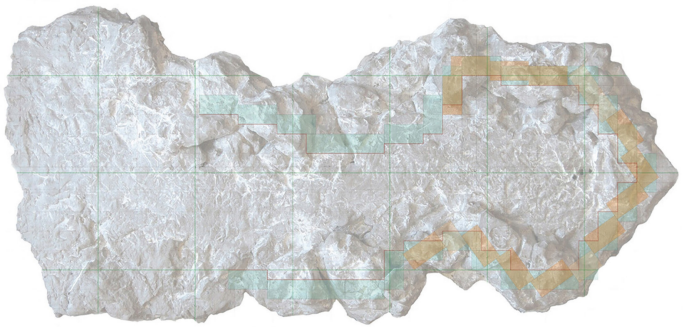



Concepts for the gnarled oak tree atop Pendle Hill explore a series of exotic, almost unnatural, shapes. The branches twist among themselves as if corrupted by some dark, furious magic. The tree's form illustrates Nimue's rage at man's encroachment upon her beloved natural world.











Topographical studies of Pendle Hill's peak and detailed illustrations of the oak tree's trunk. These illustrations served as a guide during set construction, offering hints at scale and space.



CHAPTER TWO

"MUCHACHO DEL INFIERNO!"

EXT. SIDE STREET — TIJUANA, MEXICO — NIGHT

A guttural rumble as a BEAT-UP OLD TRUCK pulls up, surrounded by a cloud of its own exhaust fumes. The driver remains in shadow as WE CRANE toward it and in through the window—

INT. BEAT-UP OLD TRUCK — NIGHT

The radio plays a SPANISH cover of a classic rock song as we track across the front seat, finding a trove of half-eaten fast food, empty beer bottles, and AAA maps ripped in frustration. Looks like the road trip from hell.

Fifteen hundred years after the betrayal at Pendle Hill, Hellboy stalks Tijuana, Mexico, in search of a fellow agent gone AWOL from the Bureau for Paranormal Research and Defense. Hellboy's hunt leads him to the one place he may actually have a chance of blending in: a lucha libre wrestling match.



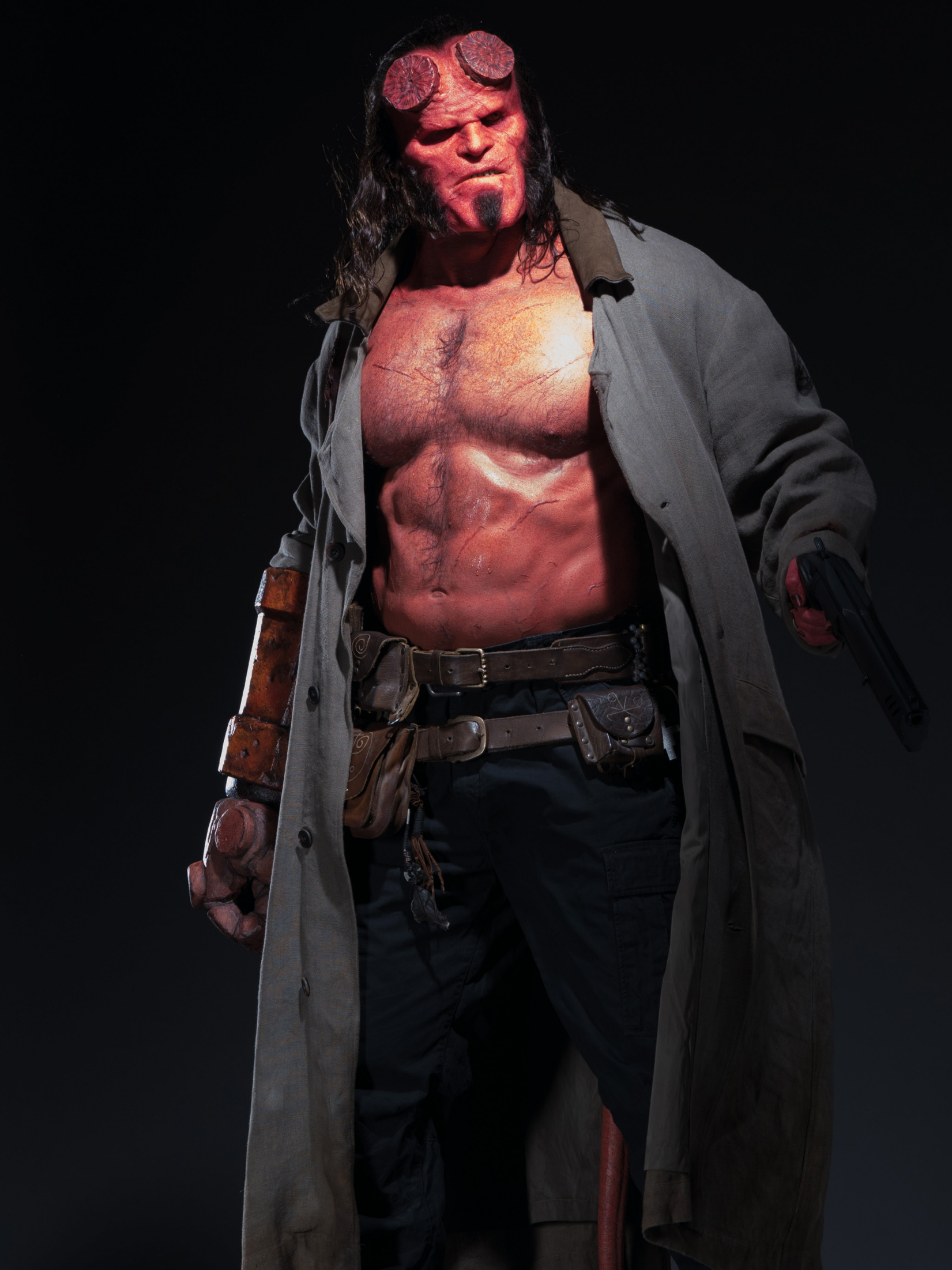


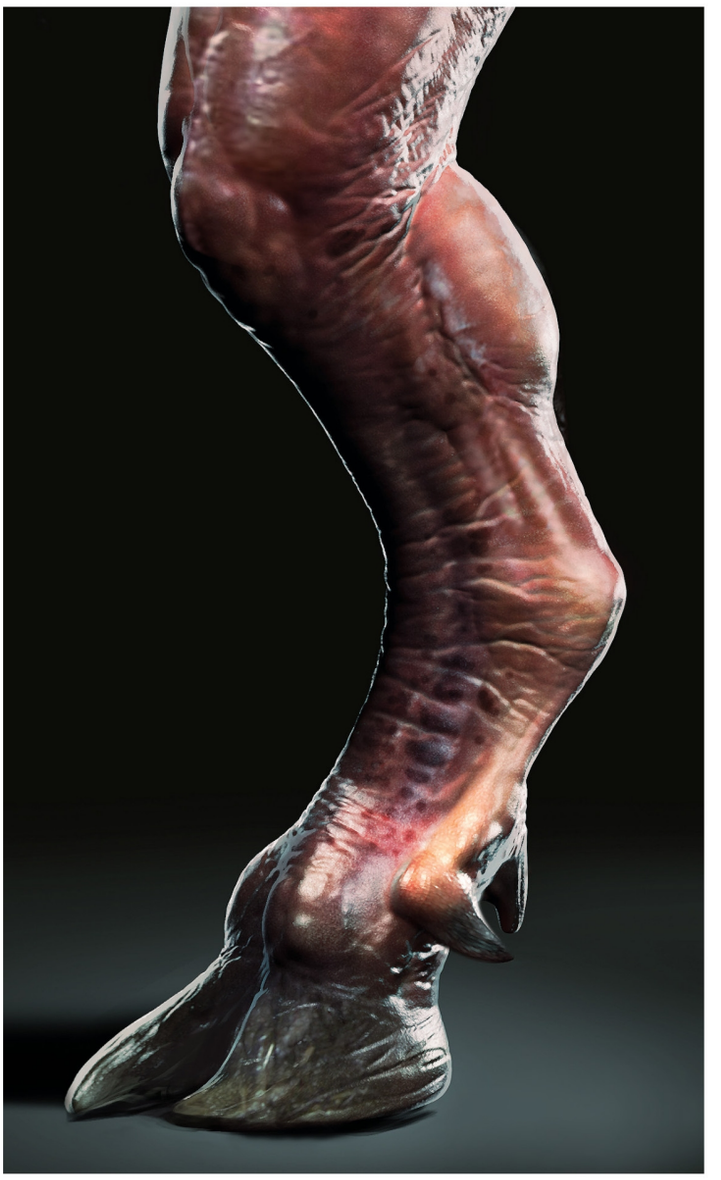
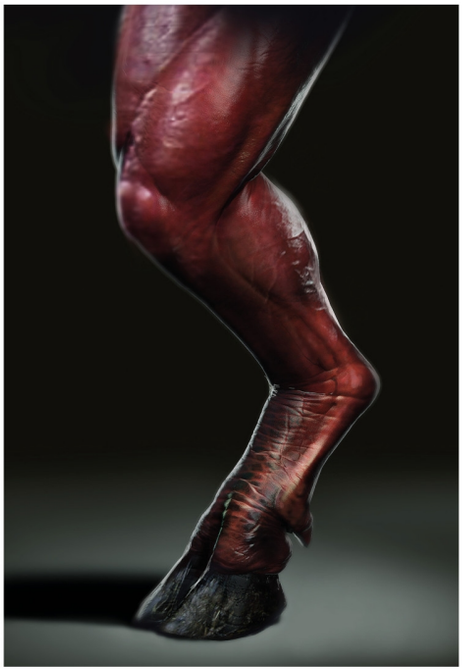
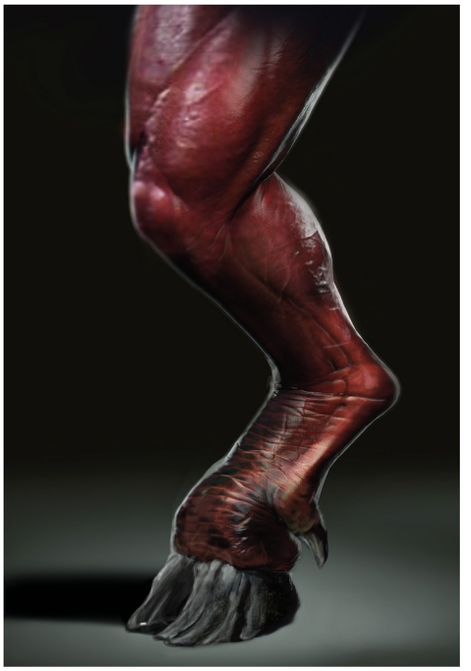
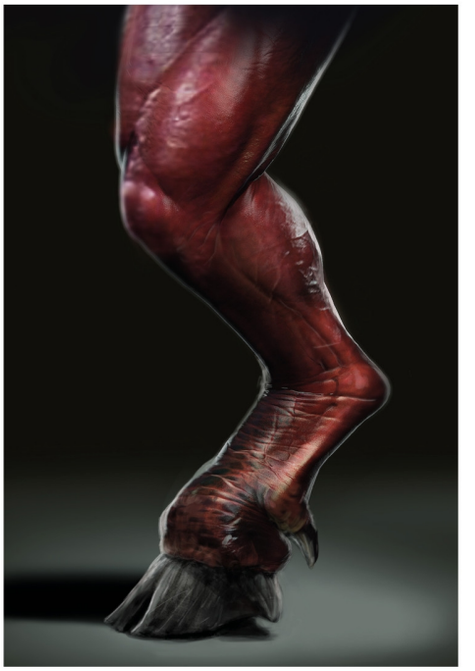


HELLBOY

All we can see is a profile in silhouette, but the features are unmistakable—HELLBOY. A car passes by, its headlights reflecting in the mirror and briefly illuminating Hellboy's stern brow and YELLOW EYES.

Hellboy's style remains as iconic as it is practical. His ankle-length trench coat aids in shrouding his hulking physique from prying public eyes but also serves to remind the audience of classic hard-boiled heroes from pulp fiction. A variety of poultices and reliquaries are stashed along his belt to aid him on his adventures. His massive Right Hand of Doom is immediately recognizable, as are his close-cropped horns.



Early explorations of Hellboy's ungulate legs and hooves.



HELLBOY'S SIDEARM

Hellboy's pistol is mechanically simple and well worn. It combines elements of a classic revolver with a pump-action shotgun in order to create an imposing implement that can stand up to even the toughest of paranormal threats.









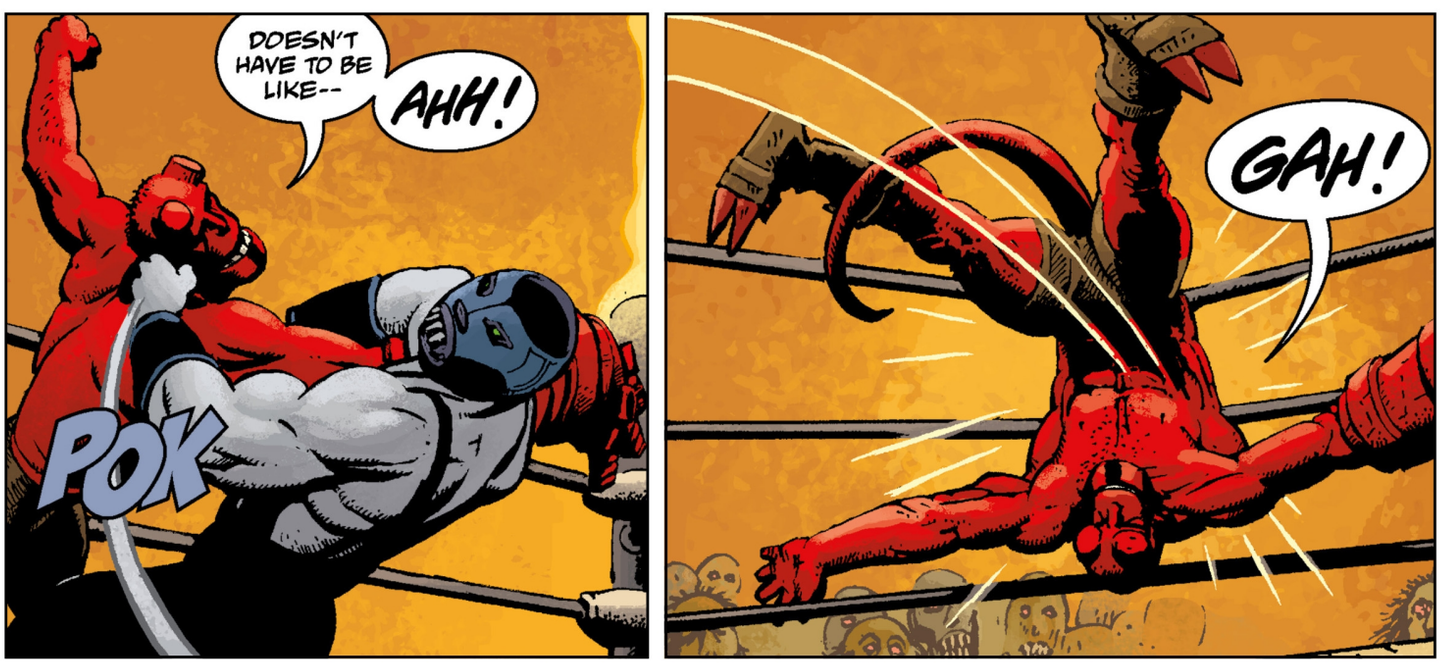


Explorations of Hellboy's utility belts, placing high-tech gadgets alongside ancient mystical charms—all accompanied by hard-hitting firepower.

CAMAZOTZ

IN THE RING: Camazotz pins the Crusader out with a flying body press. Camazotz moves with astonishing speed. Preternatural. Hits Crusader with a drop kick that sends him flying from the ring and into the front row, a battered mess.

Hellboy locates his fellow agent, Esteban Ruiz, posing as the wrestler Camazotz. Ruiz named his wrestling persona for the Mayan bat god, and his luchador mask is patterned after the deity's menacing and hungry maw.

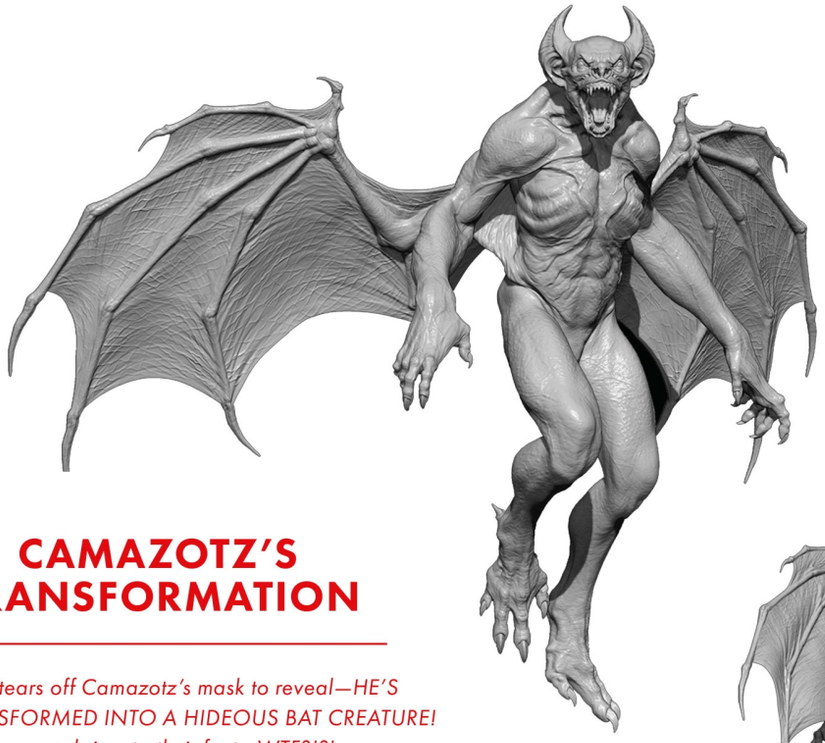


Art by Richard Corben from *Hellboy in Mexico*

Camazotz's wrestling costume in *Hellboy in Mexico* is somewhat less colorful than the outfit seen in the film, but the bat motif is still prominently displayed.



Art by Richard Corbin from *Hellboy in Mexico*







CAMAZOTZ'S TRANSFORMATION

Hellboy tears off Camazotz's mask to reveal—HE'S FULLY TRANSFORMED INTO A HIDEOUS BAT CREATURE! The crowd rises to their feet—WTF?!?!

Hellboy realizes that Ruiz's recent mission to investigate a nest of vampires in Nogales has gone horrifically awry. The agents' reunion rapidly escalates into a no-holds-barred brawl as Camazotz challenges Hellboy's loyalties.





Art by Richard Corben from *Hellboy in Mexico*

Camazotz's mutated form was directly inspired by the character's appearance in *Hellboy in Mexico*, however the version seen in the film has distinct arms and hands in addition to its wings. This anatomical revision allowed for the beast to grapple with Hellboy on screen.



CHAPTER THREE

THE B.P.R.D.

EXT. AERIAL — MOUNTAIN RANGE — DAY

Perched atop a mountain, somewhere in the Rockies, stands the impressive structure that is the B.P.R.D. HQ.

Hellboy's home and the Bureau's base of operations for the western United States, the B.P.R.D.'s Rocky Mountain complex is equal parts research laboratory and military academy. The base also serves as a repository of ancient knowledge and esoteric equipment used in protecting the world against supernatural threats.





B.P.R.D. INTERIORS

The B.P.R.D. complex is modern and utilitarian, bustling with agent activity. The upper levels maintain the sterile aesthetic of a government facility, imposingly built from concrete and glass, while the deeper levels house untold magical secrets and Hellboy's own personal living quarters.





HELLBOY'S APARTMENT

The sound of running water as we TRACK from the DOOR, partly ajar, across his quarters, taking in the mess. Clothes and comics strewn about. Punk rock posters covering the walls. Electric guitars with broken strings.

The news plays on a TV with the sound off. The CNN reporters are showing iPhone footage of Hellboy's fight with Camazotz. The chyron reads: Hellboy. Angel or demon?

Hellboy's personal quarters look more like the bedroom of a moody teenager than that of a seventy-five-year-old half-demon prince. Though his space is stylishly designed for comfort and utility, Hellboy has established his domain by leaving his laundry strewn about in messy piles and tacking up posters of punk and metal bands on the walls. His shelves are filled with popular media, and his furniture is reinforced to accommodate his extra mass.



PROFESSOR BROOM

BROOM
My father used to say shaving was the most important part of the day. Separates the gentlemen from the philistines. Takes a real man to hold a blade against his own neck every morning and not slit the jugular.

HELLBOY
Grandpa Bruttenholm was all rainbows and teddy bears.

BROOM
He was an unrepentant asshole, but he taught me how to shave.

Professor Trevor Bruttenholm was acting as the presidential adviser on paranormal affairs when he accompanied a platoon of US Army troops to Scotland's Tarmagant Island one fateful night in 1944. In the aftermath of the operation there that halted the Nazi effort to awaken an ancient cosmic evil, Bruttenholm discovered a frightened young Hellboy and adopted him as his own son.





CHAPTER FOUR

THE OSIRIS CLUB

INT. OSIRIS CLUB — ENTRYWAY — DAY

Hellboy follows the butler into what appears to be a stuffy gentlemen's club. Lots of leather and antiques, framed prints and paintings. He looks around, soaking it in. Second thoughts abound.

Founded in 1866 by the Heliopic Brotherhood of Ra, the Osiris Club is a British occult society whose goals are closely aligned with those of the B.P.R.D.: to defend the human world against the unearthly darkness that threatens it.

THE OSIRIS CLUB EXTERIORS

The car pulls up the long driveway toward an expansive ENGLISH ESTATE, passing a dozen luxury cars, where chauffeurs await their respective employers. All eyes on Hellboy as he lumbers out of the car.

Hellboy is transported to his meeting with the Osiris Club in singular style, traversing London and the English countryside in a classic Daimler limousine before finally arriving at Lord Glaren's palatial home. Though elegant by any modern standard, the exterior of the country estate pales in comparison to the fascinating relics housed within.









THE OSIRIS CLUB INTERIORS

Hellboy wanders around the room, perusing weird occult artifacts and engravings, all related to witchcraft and demonology.

Various paintings and photographs of previous hunting parties line the walls of the club's parlor and trophy room. In many cases the party's leader is made prominent by a large ceremonial headdress, which is made from the head of a bull elk.



Art by Duncan Fegredo from *Hellboy: The Wild Hunt* #1









Art by Duncan Fegredo from *Hellboy: The Wild Hunt* #1



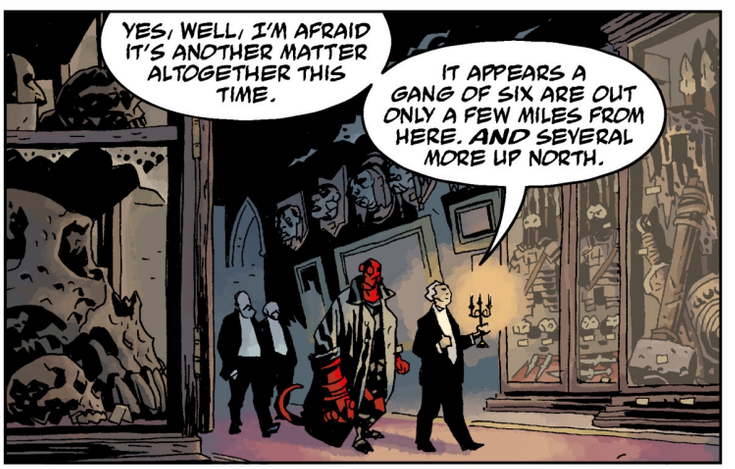
The opulently appointed trophy room is adorned with the stuffed heads of dozens of giants—souvenirs of the Wild Hunt.











Art by Duncan Fegredo from *Hellboy: The Wild Hunt* #1

The Osiris Club's trophy room and labyrinthine hallways as seen in *Hellboy: The Wild Hunt*.



LADY HATTON

Hellboy turns to see an elegant woman, LADY HATTON, about the same age as Broom, dressed like a movie star from the golden era. She's a striking vision. SHE'S ALSO BLIND. With a CRYSTAL BALL and the air of a Victorian medium.

A powerful seer and contemporary of Professor Bruttenholm, Lady Elizabeth Hatton possesses a mysterious aegis against age and amazingly looks exactly as she did over seventy-five years ago. Hatton claims that this unique immunity—which she shares with Broom, Lord Glaren, Dr. Carp, and August Swain—is the bequest of a powerful spirit with whom the group communed before the end of World War II.

That spirit blessed them with perpetual vitality so that they might serve to save humanity from its eventual destroyer, Anung Un Rama . . . otherwise known as Hellboy.





CHAPTER FIVE

"THE NIGHT YOU CAME INTO OUR WORLD"

INT./EXT. — NAZI OCCULT SITE — FLASHBACK CONTINUES

A motley assortment of Nazi scientists are gathered around some HEAVY SCIENTIFIC MACHINERY, monitoring events as they unfold. STORMTROOPERS stand guard around ILSA HAUPSTEIN, LEOPOLD KURTZ, VON KRUPT, KARL KROENEN, even a film crew led by LENI RIEFENSTAHL. But all eyes (protected by goggles) are focused on GRIGORI RASPUTIN, robed and bearded, performing some ancient ritual—

Lady Hatton offers Hellboy a unique perspective of his own birth, calling forth a living memory of the past through her gifts of clairvoyance. The dramatic events of Project Ragna Rok unfold in Hellboy's mind as Lady Hatton guides him on a journey of dark discovery. Though keenly aware of his demonic heritage, Hellboy is disturbed to learn that the true reason for his adoptive father's presence on that portentous occasion was to assassinate him as a newborn.



The Lobster's Claw Brand



LOBSTER JOHNSON

RASPUTIN
Poshel v zhopu!

LOBSTER
Here . . . so the devil knows who sent you.

Lobster Johnson burns the SIGN OF THE CLAW into Rasputin's forehead with the palm of his glove. Rasputin falls over dead.

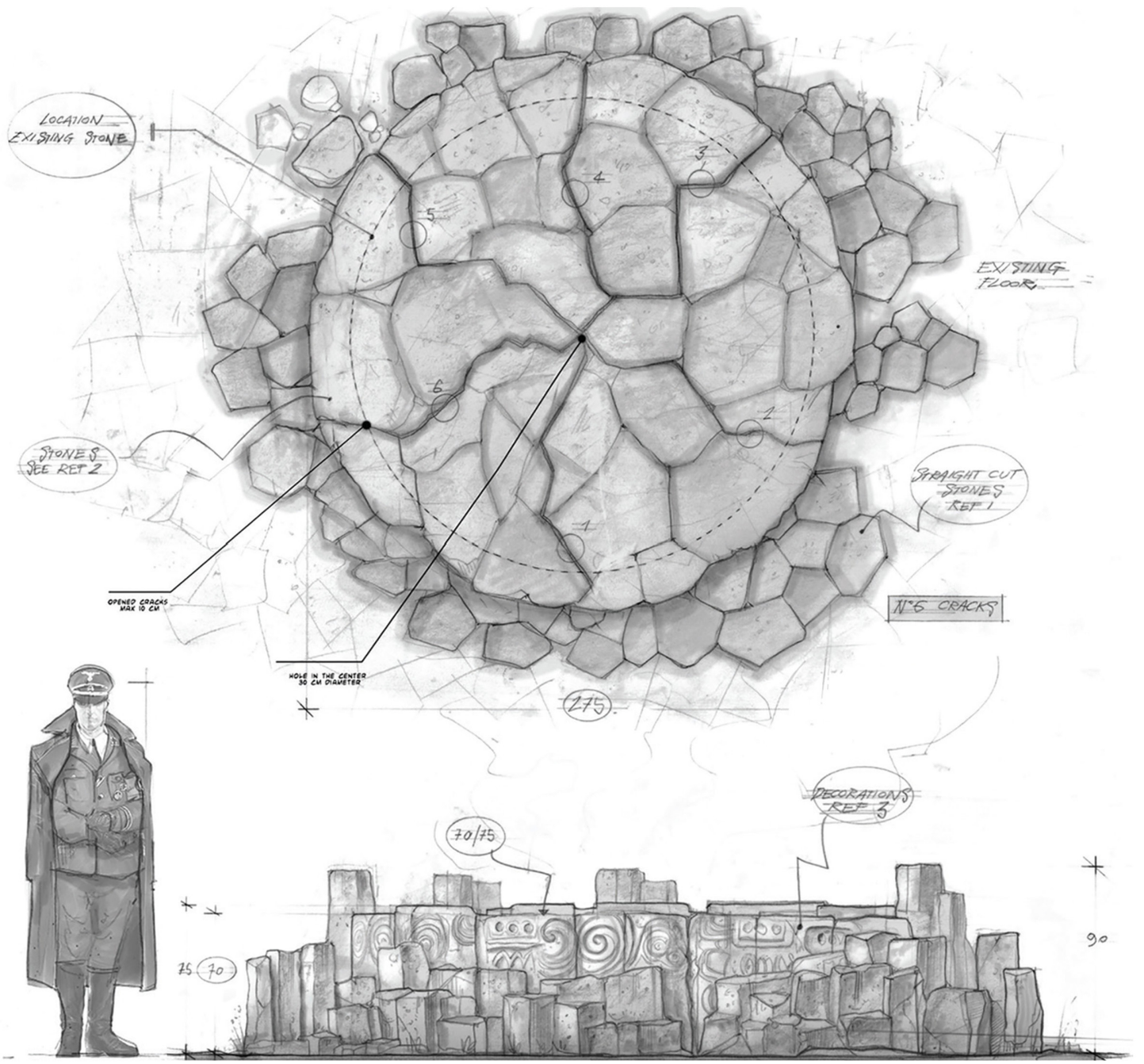
The Lobster was a pulp vigilante hero whose origins remain shrouded in mystery. He waged war on organized crime in the early 1930s, terrifying criminals with his lobster claw—a disfiguring brand with which he would mark his targets. During World War II, he aided Allied forces by tracking and dispatching both spies and saboteurs in the United States and abroad, eventually moving to the European front to ply his unique skill set against the Nazi war machine.





Thunder rumbles above. Concrete monoliths surround an ancient STONE ALTAR, dressed with Nazi banners displaying a menacing dragon emblem (the OGDRU JAHAD).











As Rasputin builds to his climax, a blinding FLASH AS LIGHTNING strikes the altar and blows it apart. Rasputin is knocked off his feet, and the others dive for cover.





A gathering of nefarious Nazi SS personnel was present on Tarmagant Island for Project Ragna Rok, including scientist Ilsa Haupstein, a passionate follower of Rasputin's philosophies, and Karl Ruprect Kroenen, whose paranoid obsession never permitted him to be without protective garments or a gas mask. Leni Riefenstahl, director of Nazi propaganda films such as *Triumph des Willens* and *Der Sieg des Glaubens*, eagerly filmed the proceedings for posterity.









The necromancer Grigori Rasputin is well known for having eluded death on a multitude of occasions. In the employ of the Third Reich, he intended to exploit Nazi resources to bring about the apocalypse. General Klaus Werner von Krupt was skeptical of Rasputin's mystical abilities, while Leopold Kurtz was a fanatical devotee of the Russian wizard. Kurtz also proved to be a brilliant scientist whose talents included robotics and cryogenics.



THE VISITOR'S CRAFT

A storm rages as we fly past a German U-boat, heading for the cave entrance to a Nazi sub base hidden within the island . . .

. . . rising up over the island to close in upon a strange structure—think Stonehenge designed by Albert Speer!

(EASTER EGG: If you look closely, you might spot THE VISITOR's spacecraft hovering in the distance.)

While it is never intended to be obviously visible onscreen, the inclusion of the Visitor's craft is a loving nod to the classic *Hellboy* story *Conqueror Worm* and its follow-up *The Visitor: How & Why He Stayed*.













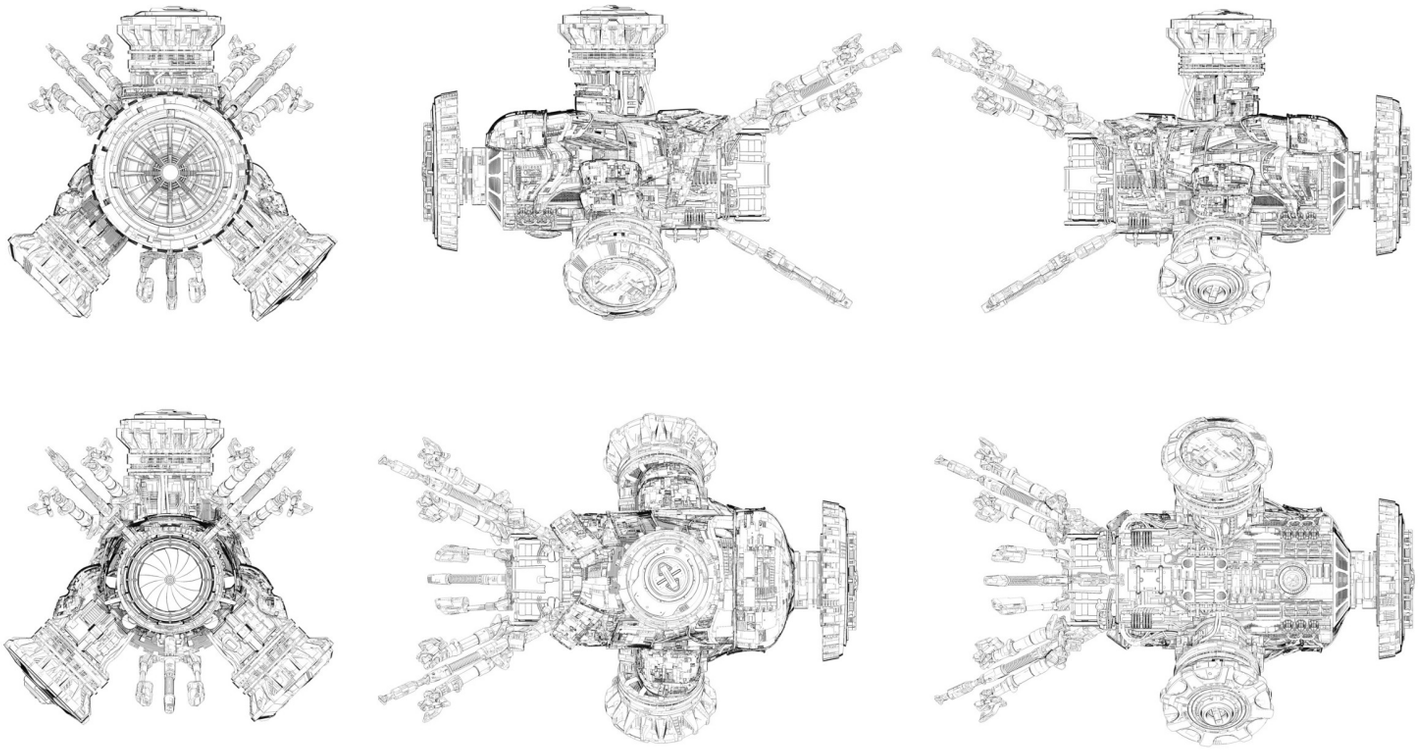














Artists explored several solutions to achieve an exotic and distinctive look for the Visitor's vessel. One design included bronze-colored metal which effects a Wellsian motif, while another featured metal with a blue tint that is very similar to what was seen in the original comic.



CHAPTER SIX

THE WILD HUNT

EXT. ENGLISH COUNTRYSIDE — WOODS — DAY

HOOVES SLAM into the earth, kicking up dirt as Hellboy and the huntsmen thunder through the forest on horseback. Lord Glaren leads the charge. Hellboy rides like an old pro.

Lord Glaren slows, raising his hand as they come upon a path of BROKEN TREES. Everyone moving carefully, following the path of destruction.

EXT. ENGLISH COUNTRYSIDE — FIELD — DAY

They emerge from the woods and into an open field. In the distance is a farmhouse. Find farming equipment turned over, a harvester torn in half, FOUR DEAD BODIES mauled savagely.

Hellboy joins the huntsmen on their alleged mission to clear a trio of bloodthirsty giants from the countryside. However, it's not long before Lord Glaren makes his true intentions clear—to murder Hellboy before he can fulfill Lady Hatton's doomsday prophecy.

LORD GLAREN

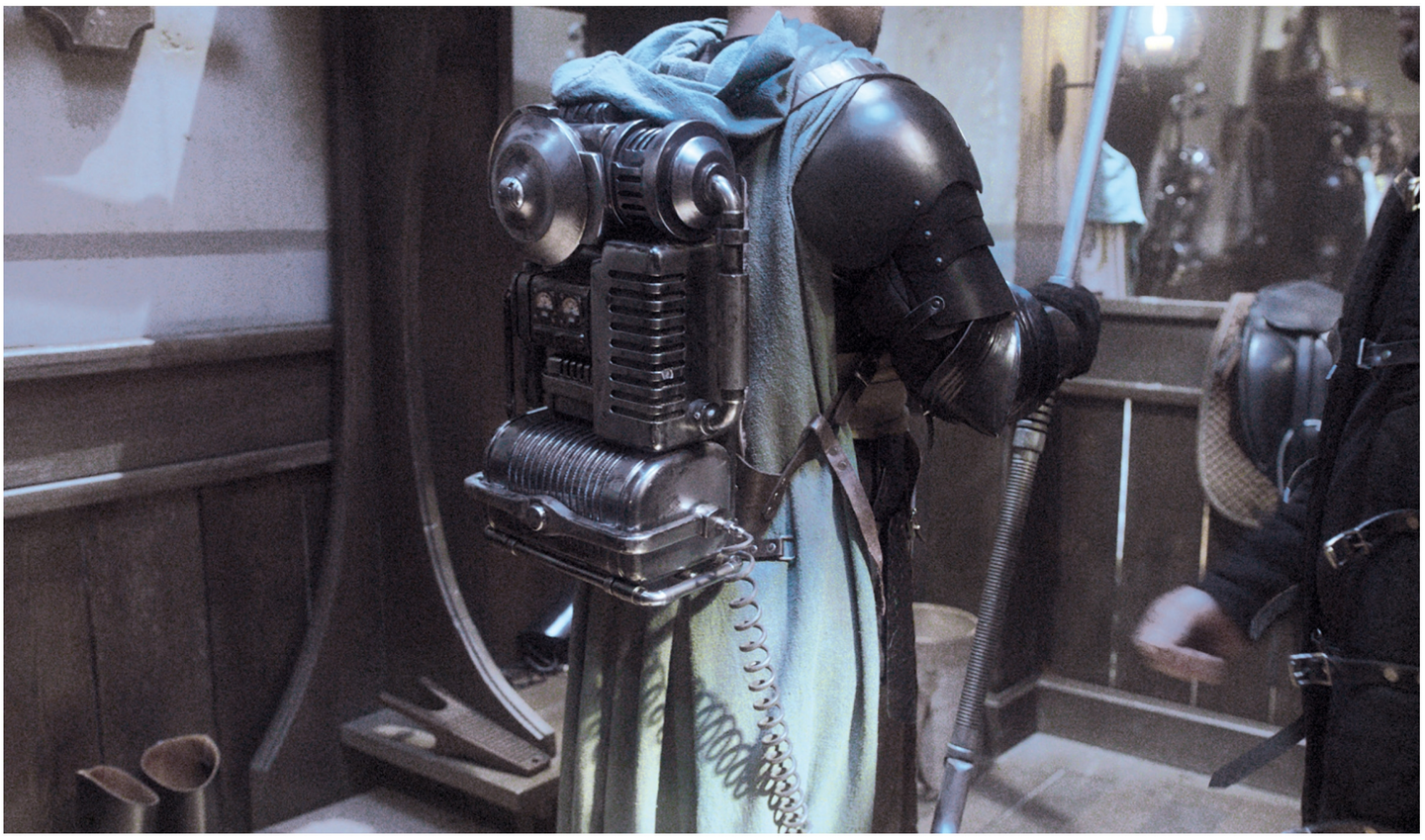
The Wild Hunt has taken place for centuries longer than the Osiris Club has even existed and is an event steeped in proud tradition. The huntsmen ride on horseback and adorn themselves in tabards similar to those worn over five hundred years ago, though they do employ electrically charged lances as their one concession to modern utility. As the master of the Hunt, Glaren dons the distinct elk headdress.



Lord Glaren's Sword







Lord Glaren's headdress is modeled after the ones that were worn by Mesolithic Britons over ten-thousand years ago. The hunters' backpack-mounted batteries carry a lethal charge for their electrified lances.

THE GIANTS

DR. CARP
Vile, loathsome creatures. As likely to eat you as look at you.

LORD GLAREN
They've always been a problem. Bodies buried all over England.

AUGUST SWAIN
Unfortunately, they don't always stay that way.

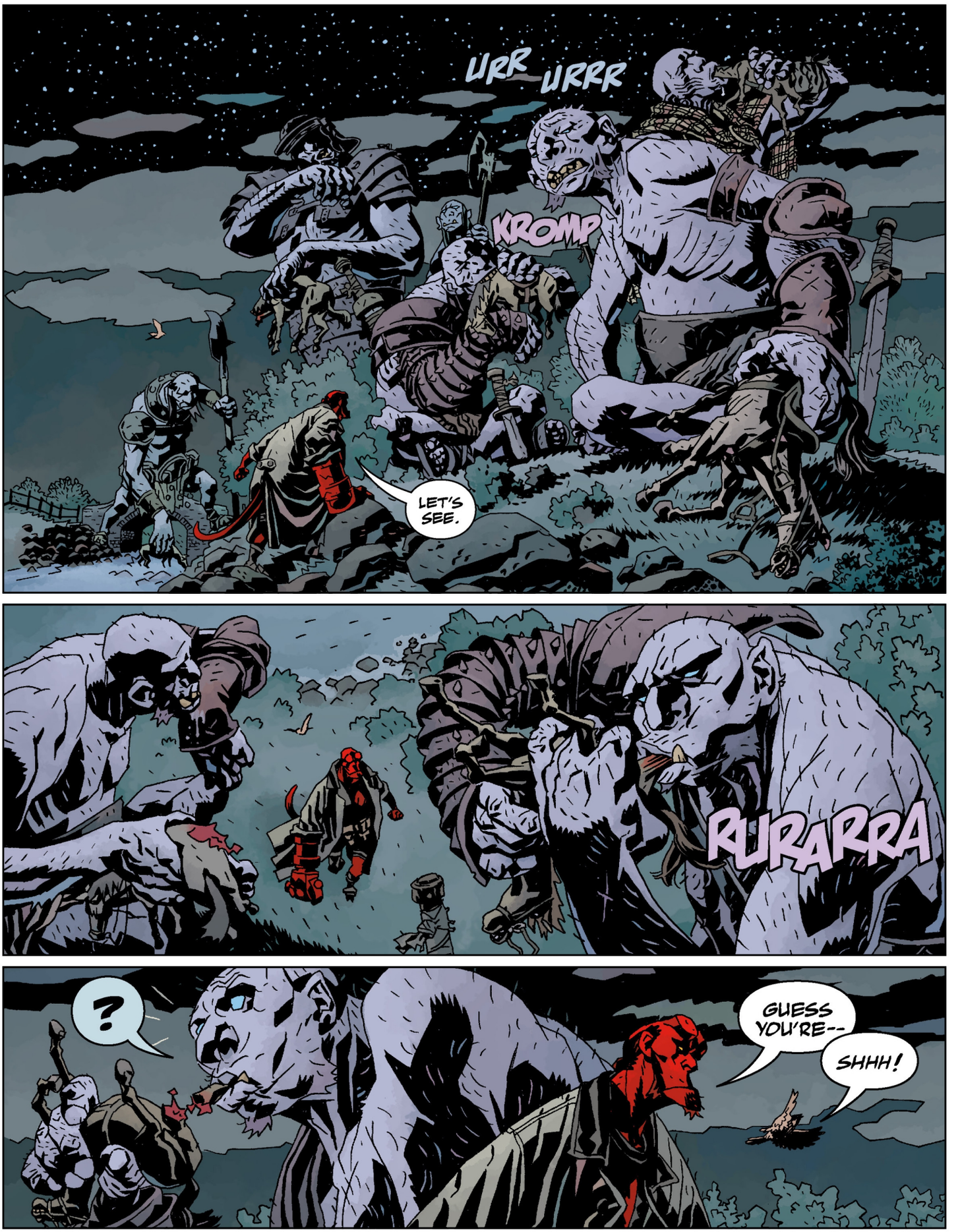
Giants once dominated the British Isles, but the Wild Hunt has been successful in slaying them for generations. Lord Glaren explains to Hellboy that giants have the occasional habit of rising from their graves to wreak havoc on the human population.









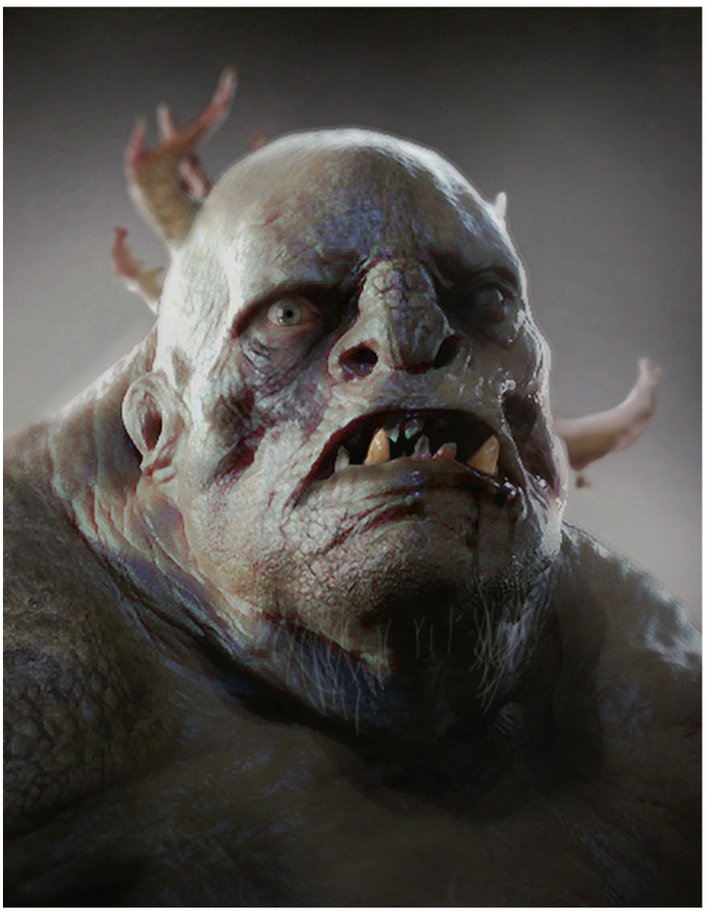


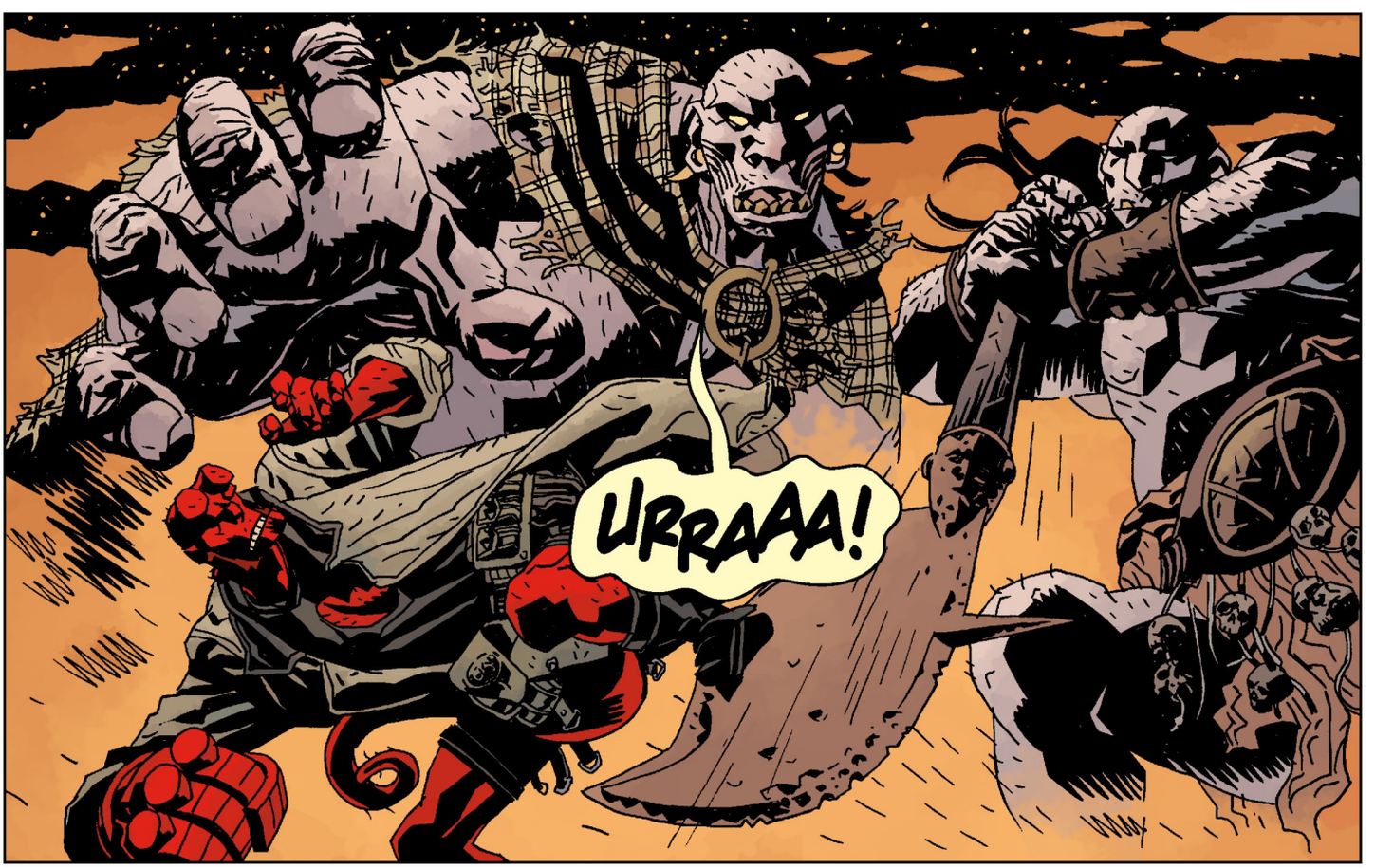
Art by Duncan Fegredo from *Hellboy: The Wild Hunt* #2

The trio of giants in question have been terrorizing the New Forest in southern England, indulging in the marrow of their victims.









Art by Duncan Fegredo from *Hellboy: The Wild Hunt* #2

Hellboy survives Lord Glaren's ambush but finds himself in the giants' camp as they feast on the remains of the huntsmen. Though badly wounded, he's able to neutralize all three giants before finally succumbing to exhaustion.





CHAPTER SEVEN

THE MONASTERY AND THE COTTAGE

INT. SAINT-SÉBASTIEN'S ABBEY — DAWN

At the altar, an elderly ABBOT and his young NOVICE, light candles. A small number of MONKS bow their heads, lost in prayer, but they do not speak, HAVING TAKEN A VOW OF SILENCE. Instead, they write messages to one another on the CHALKBOARDS hanging around their necks.

The silence is broken by a POUNDING at the door BOOM! BOOM! BOOM! The monks share curious glances. It's an odd hour for visitors. The abbot cautiously goes to investigate. But just as he approaches the door— WHAM!!

After fifteen hundred years, Nimue still enjoys the loyalty of some very dangerous servants. At Saint-Sébastien's abbey in England, one such individual aims to prove that loyalty by torturing the monks there until they forfeit their most carefully guarded relic.

GRUAGACH

The heavy oak door is kicked off its hinges, crushing the abbot beneath its enormous weight.

In the threshold, we see: THE GRUAGACH. A demonic creature, like a WILD BOAR crossed with a SILVERBACK. One milky eye, sharp tusks, and an excess of drool.

In a previous life, Gruagach was a changeling who took the form of a human child named Alice Monaghan. Alice's parents sought Hellboy's aid, and he exposed Gruagach's trickery by exploiting the changeling's famous aversion to cold iron. While Alice was reunited with her family, Gruagach swore he'd someday have his revenge.

Decades later, Gruagach reunites the isolated components of Nimue's dismembered corpse in the hope that she will reward him with the extraordinary power he needs to exact vengeance on Hellboy.





Art by Duncan Fegredo from *Hellboy: The Wild Hunt* #2

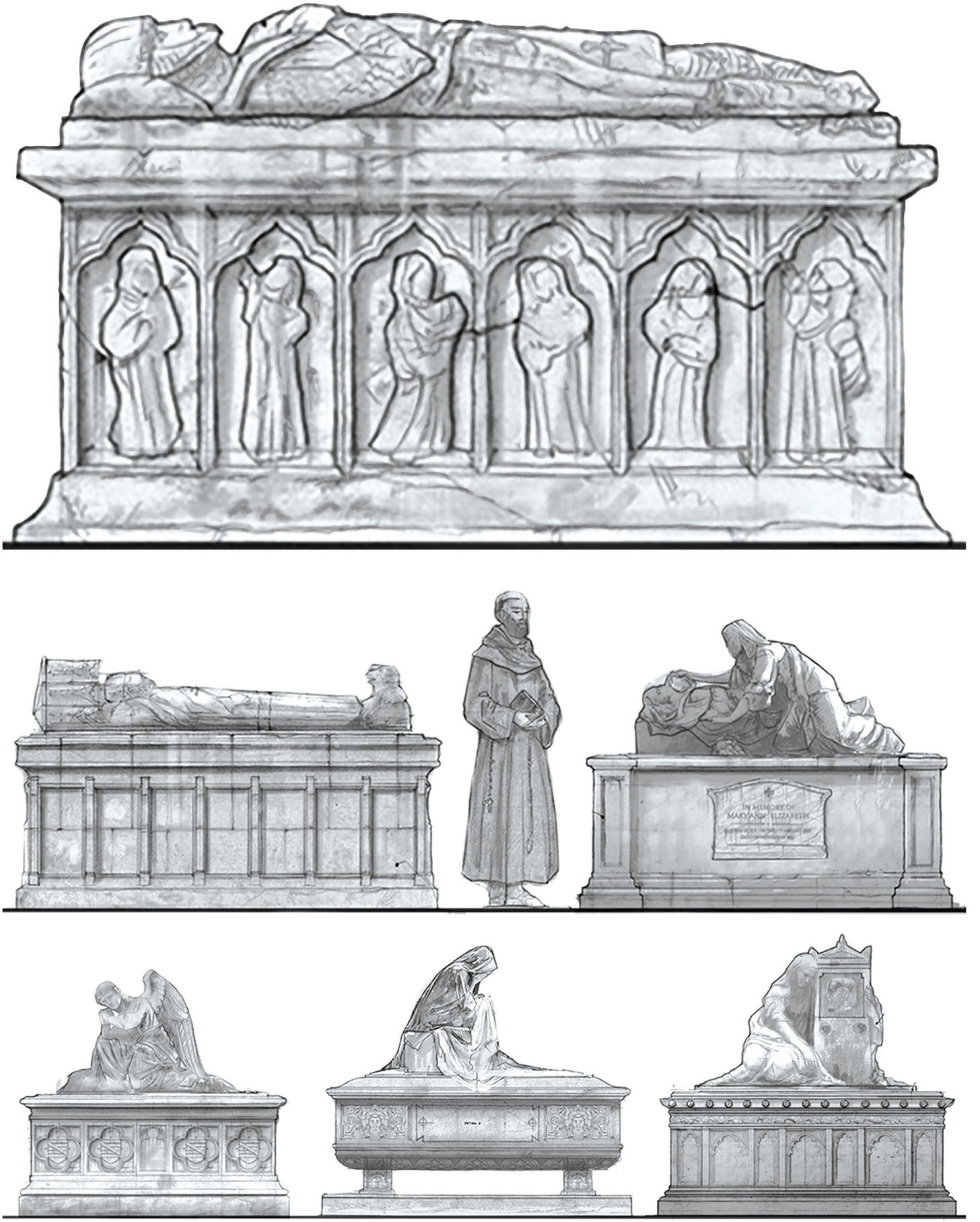
Gruagach's history as told in *Hellboy: The Wild Hunt*.



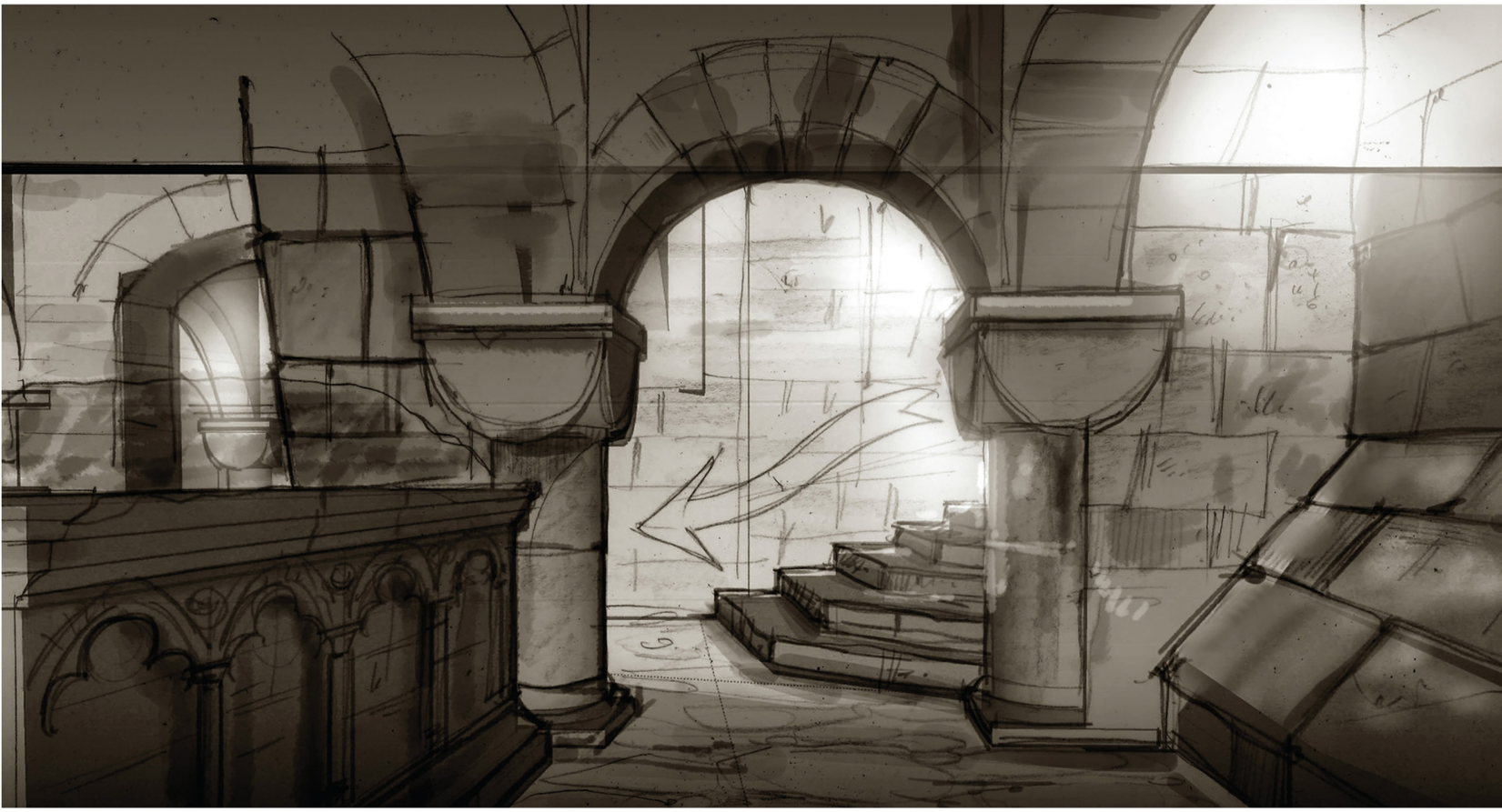
Art by Mike Mignola from *Hellboy: The Corpse*

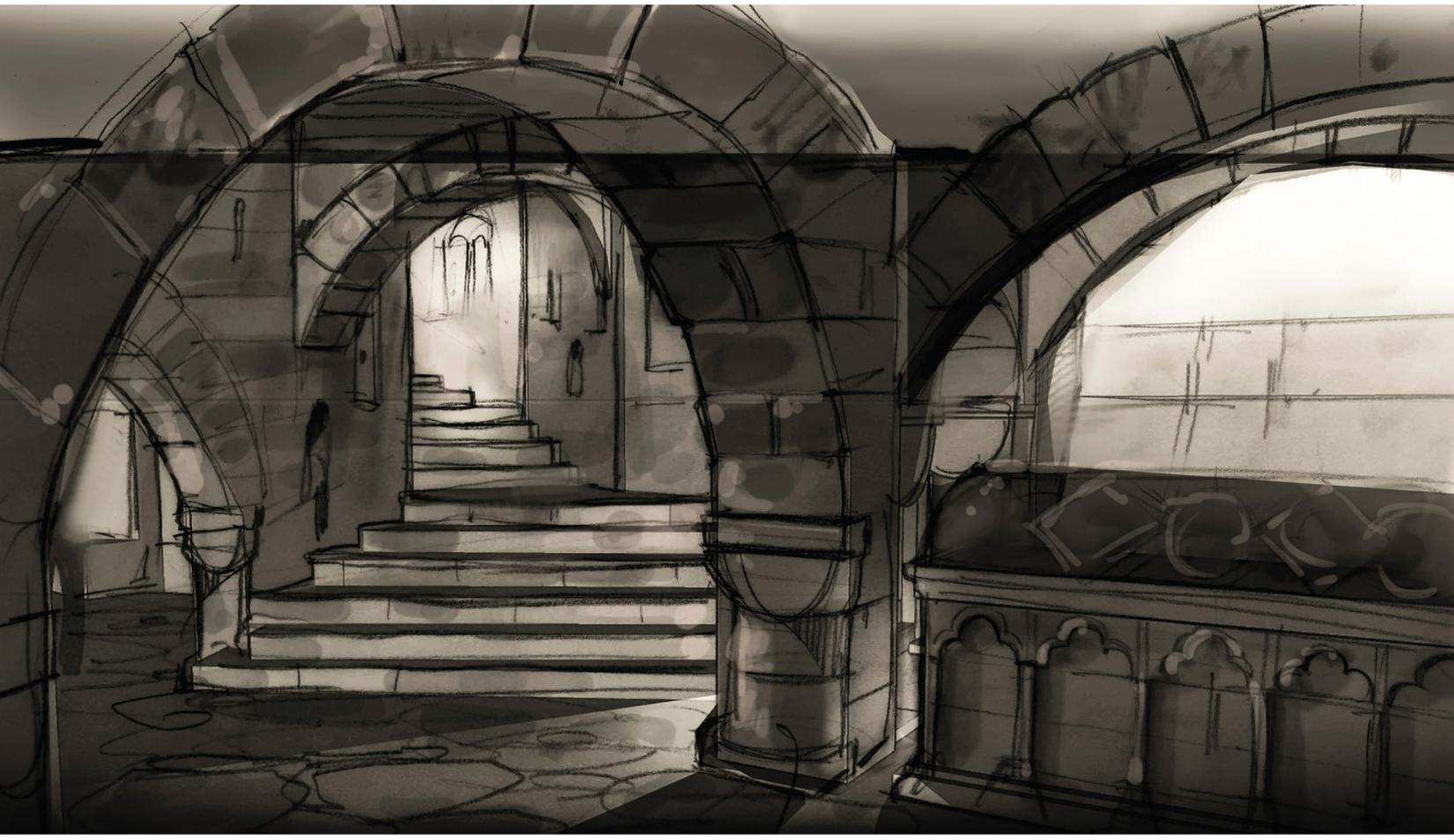
Hellboy initially encountered Gruagach—then in the form of the creature known as "Grom"—in the seminal story *The Corpse*.





These sketches explore the details of the crypt beneath Saint-Sébastien's abbey. Ornately crafted tombs, statues, and reliquaries fill the foreboding space.





Spatial explorations of the crypt where Gruagach eventually locates his prize in a hidden niche.







These elaborate and ancient boxes are sealed with complex mechanisms and intricately woven magic. King Arthur himself had Nimue's body parts sealed in these vessels after systematically dismembering her with his mighty sword, Excalibur.





The ceremony used to seal these chests ensured that they could only be reopened by words from a man of god. Unfortunately, Gruagach uses his changeling abilities to manipulate the lock by grotesquely bonding a monk's tongue to his own.







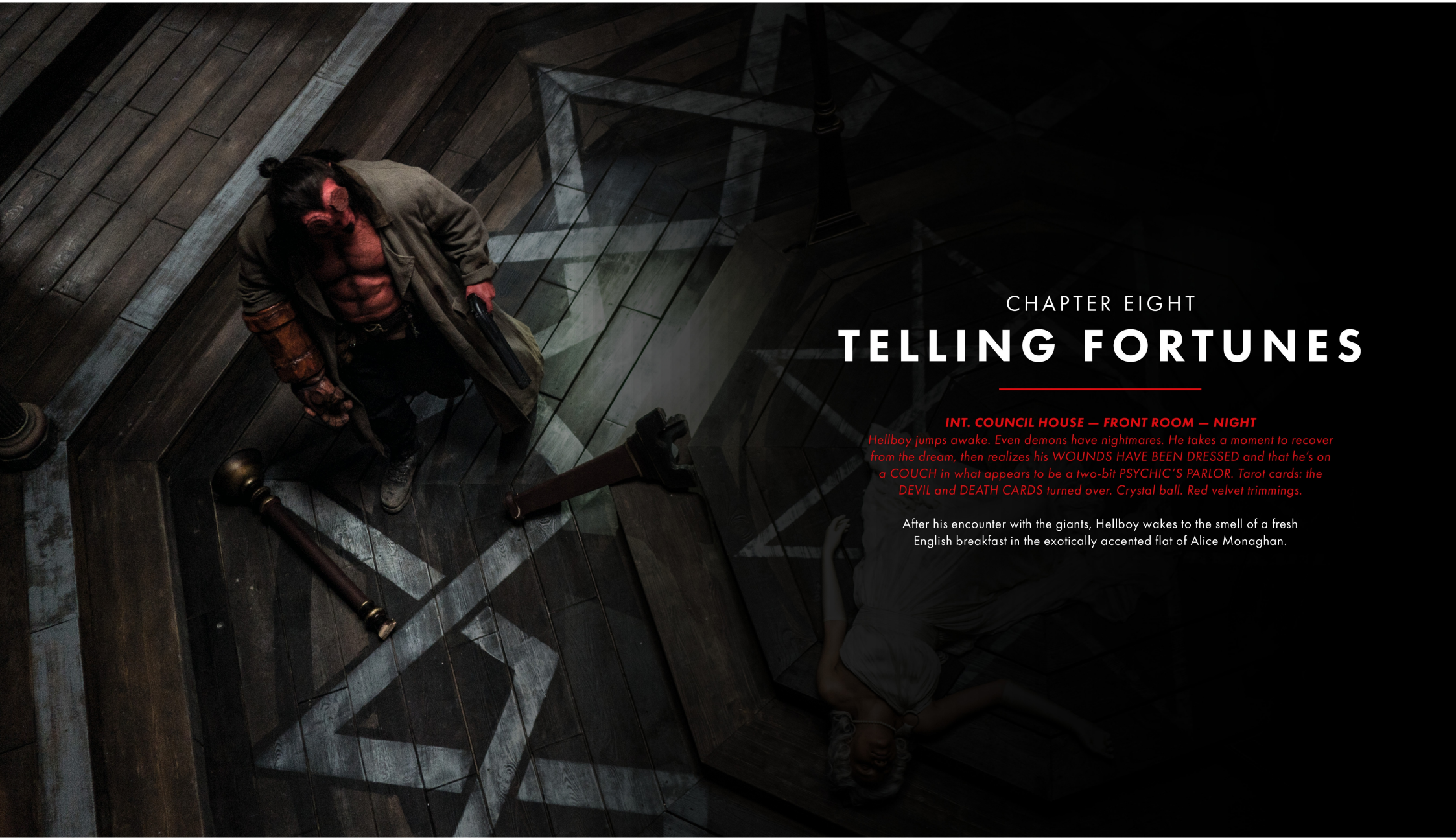


In a humble cabin somewhere outside London, Gruagach arranges for Nimue's mutilated body to finally be made whole again. Three leprous hags participate in a grotesque ritual, stitching Nimue together using thick twine and the steaming entrails of a freshly slain goat—all the while reciting a litany of prayers to demons and dark spirits.





A mood board image of Gruagach locating Nimue's disembodied head. Images like these aid the creative team in the development of a visual tone and help artists assess storytelling opportunities.



CHAPTER EIGHT

TELLING FORTUNES

INT. COUNCIL HOUSE — FRONT ROOM — NIGHT

Hellboy jumps awake. Even demons have nightmares. He takes a moment to recover from the dream, then realizes his WOUNDS HAVE BEEN DRESSED and that he's on a COUCH in what appears to be a two-bit PSYCHIC'S PARLOR. Tarot cards: the DEVIL and DEATH CARDS turned over. Crystal ball. Red velvet trimmings.

After his encounter with the giants, Hellboy wakes to the smell of a fresh English breakfast in the exotically accented flat of Alice Monaghan.

ALICE MONAGHAN

HELLBOY
Alice? Little Alice Monaghan?

ALICE
Not-so-little Alice Monaghan.

HELLBOY (re: the devil card)
This is what you do now?
Telling fortunes? Reading tea leaves?

ALICE
I make use of the gift I was given.

HELLBOY
Letting people talk to their
dead relatives for five bucks a shot?

ALICE
More like a tenner.

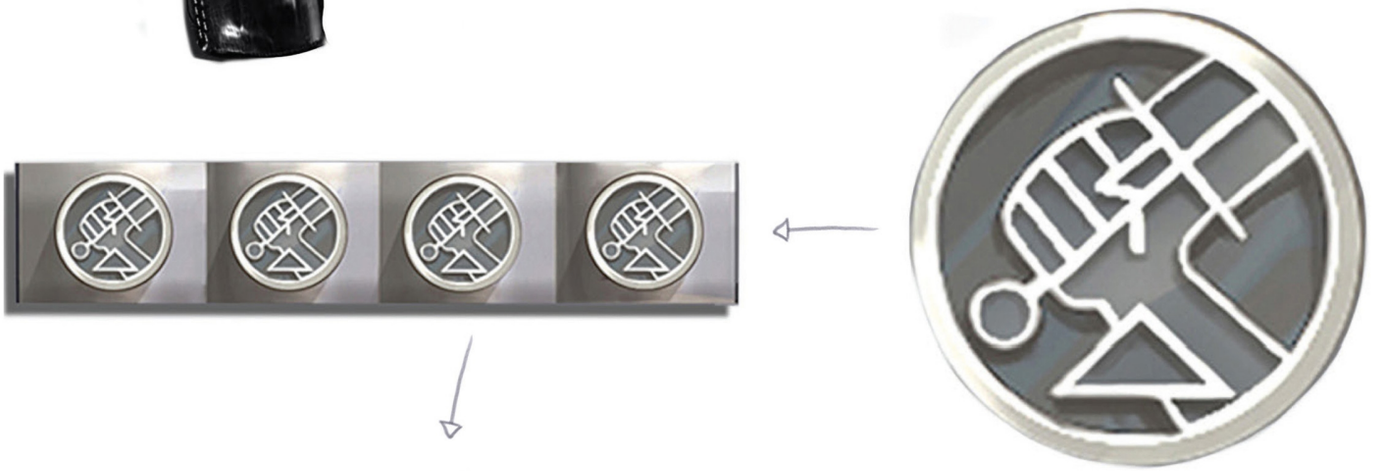
Alice is a talented medium in her early twenties. She exploits her supernatural abilities to make ends meet, but in this case the voices of the dead have aided her in the location and rescue of Hellboy. Alice was kidnapped by faeries as a child, and Gruagach used his changeling abilities to take her place. Hellboy eventually rescued her, but she has not had an easy life since then and wears a noticeable chip on her shoulder.





ALICE'S UTILITY BELT

When Alice is commissioned as a B.P.R.D. field agent, she carries standard-issue equipment on a leather utility belt, including a semiautomatic sidearm in a drop-leg holster.



ALICE'S KNUCKLE DUSTERS

Alice discovers that she possesses the extraordinary ability to punch a creature's spirit straight out of its body. She later amplifies this ability with a special set of "knuckle dusters," subtly cast with the sword-in-fist symbol of the B.P.R.D.





COUNCIL HOUSE

Alice's flat is situated near London's bustling urban center. It's modestly sized but eccentrically decorated to reflect Alice's interests. Talismans and tarot decks can be found scattered about. The furniture doesn't seem to have been replaced since Alice's parents moved it in, though they've since passed on, their remains resting in urns on Alice's mantle.



BEN DAIMIO

Broom sees MAJOR BEN DAIMIO as the epitome of calm under pressure. Not arrogant, just calculated. He has three jagged scars raked across his grizzled face.

Formerly British SAS and now the head of Special Operations for M-11, Daimio is suspicious of Hellboy and generally skeptical of the existence of supernatural entities, despite his own condition. He claims that he prefers to fight monsters, not work alongside them.





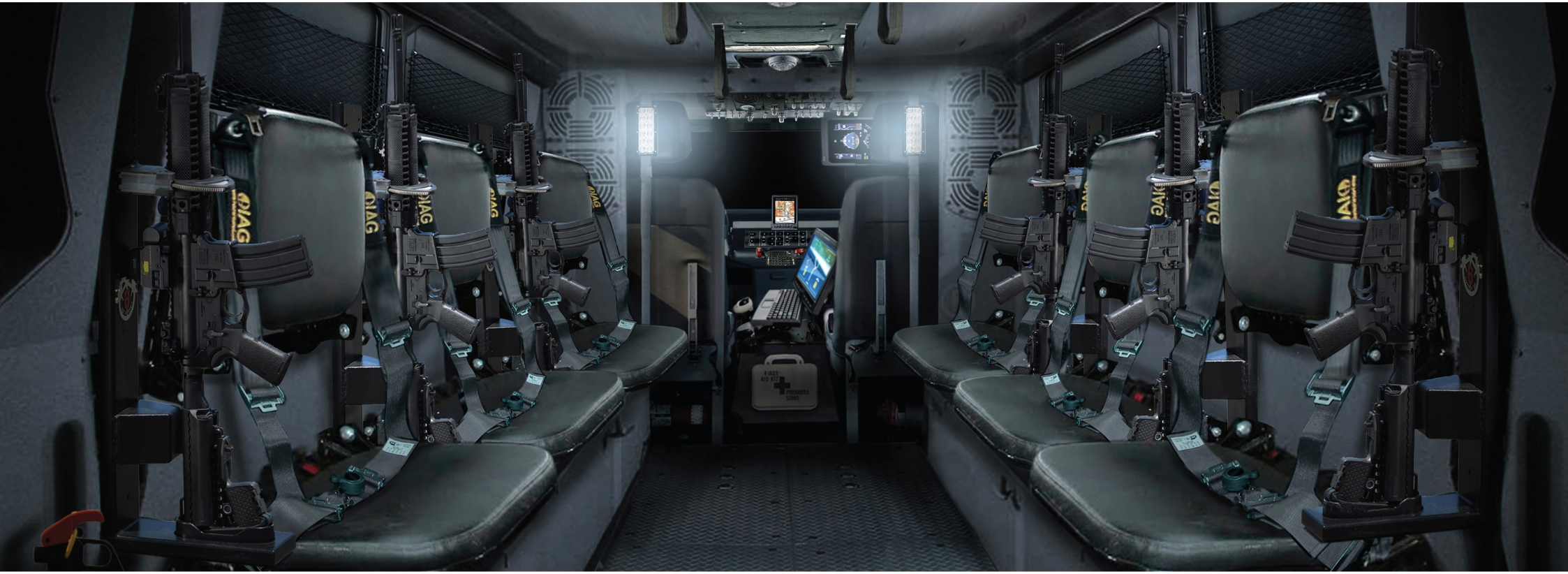
Daimio's Autoinjector



The armored personnel carriers used by M-11 are designed to accommodate rapid deployment of troops while in dangerous situations.











Hellboy bursts in, followed by Daimio and FIVE OF HIS M-11 SOLDIERS, guns at the ready. They see Alice just standing there in shock. And then they see why—EVERYONE IS DEAD. Bodies everywhere. Blood drips from the ceiling. It takes a lot to make Hellboy flinch. THIS DOES IT.





Upon returning to the Osiris Club, the team finds Lady Hatton murdered, her throat crushed by a monstrously strong grip. Alice is able to conjure Hatton's spirit, which manifests as an ectoplasmic projection. Hatton warns Hellboy that Nimue has returned and his own true destiny will soon be revealed. The séance is quickly interrupted by Hatton's killer, Gruagach.



BABY GRU

Gruagach's emergence briefly reminds Alice and Hellboy of how they met, when Hellboy saved an infant Alice from being replaced by the changeling menace. When exposed to cold iron, Gruagach revealed his natural form as an ugly but pitiable creature.






Chervenyashka 2018



CHAPTER NINE

A DINNER WITH BABA YAGA

EXT. UNDISCLOSED LOCATION — NIGHT

Hellboy steps from the elevator to mysteriously find himself in the midst of an impenetrable FOG BANK. Visibility next to zero. He can only see a few feet in front of him as he moves further into the void.

Then . . . a distant TREMBLE. As if something heavy were slamming into the earth, over and over. Growing louder . . . closer . . . until . . .

EMERGING FROM THE FOG—A WOODEN HOUSE ON LEGS. Enormous chicken legs, twenty feet tall, like a T. rex, each step landing with a heavy RUMBLE. The HOUSE stops and squats down until the DOOR is right in front of them. Wisps of snow drift off the house as it settles.

Isolating himself after a brief but emotional argument with Professor Broom, Hellboy is magically summoned by Baba Yaga. The ancient and foul witch excitedly discusses Nimue's looming reign and offers to aid Hellboy if he'll give her one of his eyes in exchange for the one that he took from her.



BABA YAGA

Baba Yaga is a powerful and terrifying creature with roots in Slavic folklore. She's prone to strange habits, like annually visiting a rural cemetery near Bereznik to count the fingers of dead sinners. She's also known to kidnap and eat children, then carelessly leave their bones in scattered piles. She has iron teeth and wooden legs, and Hellboy only added to her list of deformities when he once blasted out one of her eyes.



Art by Guy Davis from the story "Baba Yaga's Feast," featured in *Hellboy: The Wild Hunt* #4



Rough studies of Baba Yaga that explore different options for her wooden legs and facial wound. Some versions of the legs appear to be roughly hewn from timber, while others look delicately articulated. One illustration imagines how she might gather her apron to collect children's skulls.



Further studies of Baba Yaga's wooden legs. In some cases, the feet were modeled after those of chickens, while other designs more closely resemble a tree's exposed roots.



Folklore depicts Baba Yaga as traveling in a large, floating wooden mortar and wielding its pestle as a cudgel.







These designs explore a variety of grotesque options for Baba Yaga while still incorporating all of her well-known features.













BABA YAGA'S KNIFE AND CANE

Baba Yaga's wickedly curved knife is crafted from obsidian and a human femur. In the *Hellboy* story "The Baba Yaga," the animals of Russia describe finding her walking stick broken in the forest after her initial encounter with Hellboy. From the binding at the stick's center, it's apparent that it was reclaimed and repaired.











Designs for a more practical prosthesis that an actor could wear during filming.

DESIGNING THE DETAILS

Exploration of Baba Yaga's various facial features, including her disturbing iron teeth. Some illustrations also include piles of writhing maggots in the ruined cavities of the witch's face, while others incorporate a hooked prosthetic nose.



















BABA YAGA'S HUT

The chicken-leg house is one of the images most closely associated with the legend of Baba Yaga. The hut's bizarre silhouette would almost be charming if it wasn't also a herald of its evil resident.



Concept sketch for the practical portion of the set for the exterior entryway of Baba Yaga's house. When viewed individually, the elements of the chicken-leg house are rustic and even modest.











Hellboy opens an ornate tureen of soup. Lifting off the silver lid to reveal a thick, crimson borscht. Looks normal enough. But then several fingers pop up, like dumplings floating to the surface. And not just any fingers.

These are tiny fingers.

Hellboy looks over to a pantry door. It's barely ajar, but in the crack he sees—

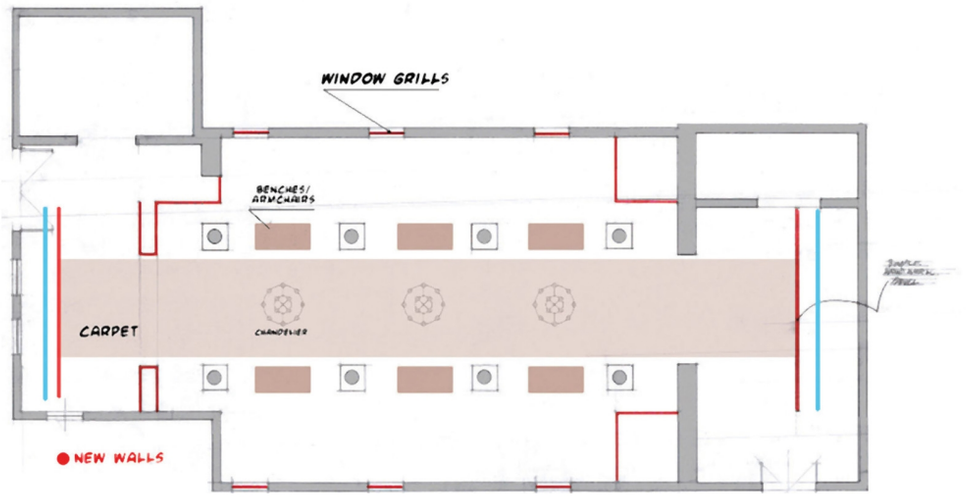
BABA YAGA'S PANTRY, filled with the half-eaten remains of DEAD CHILDREN. A table with a cleaver stuck in a butcher's block. Skulls and tiny bones litter the floor, some of them with dried meat still clinging to them. Piles of children's shoes and bloodstained clothing in the corner.



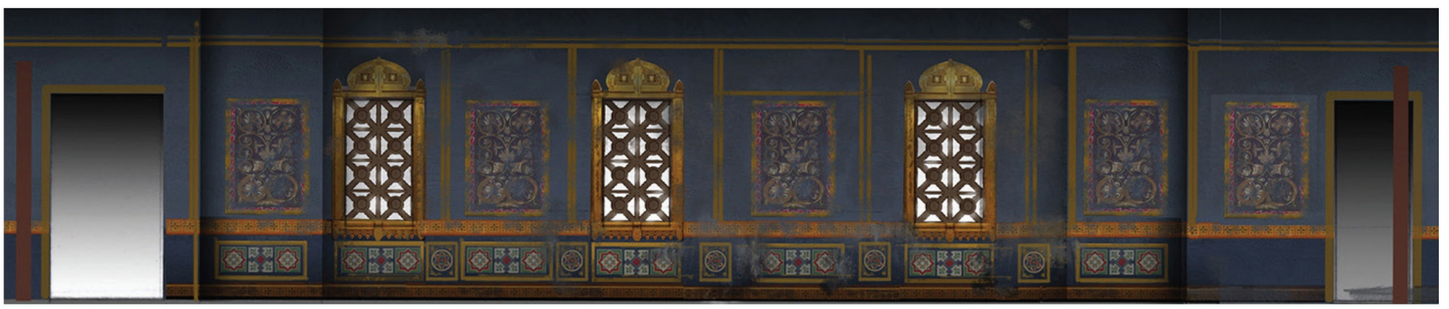


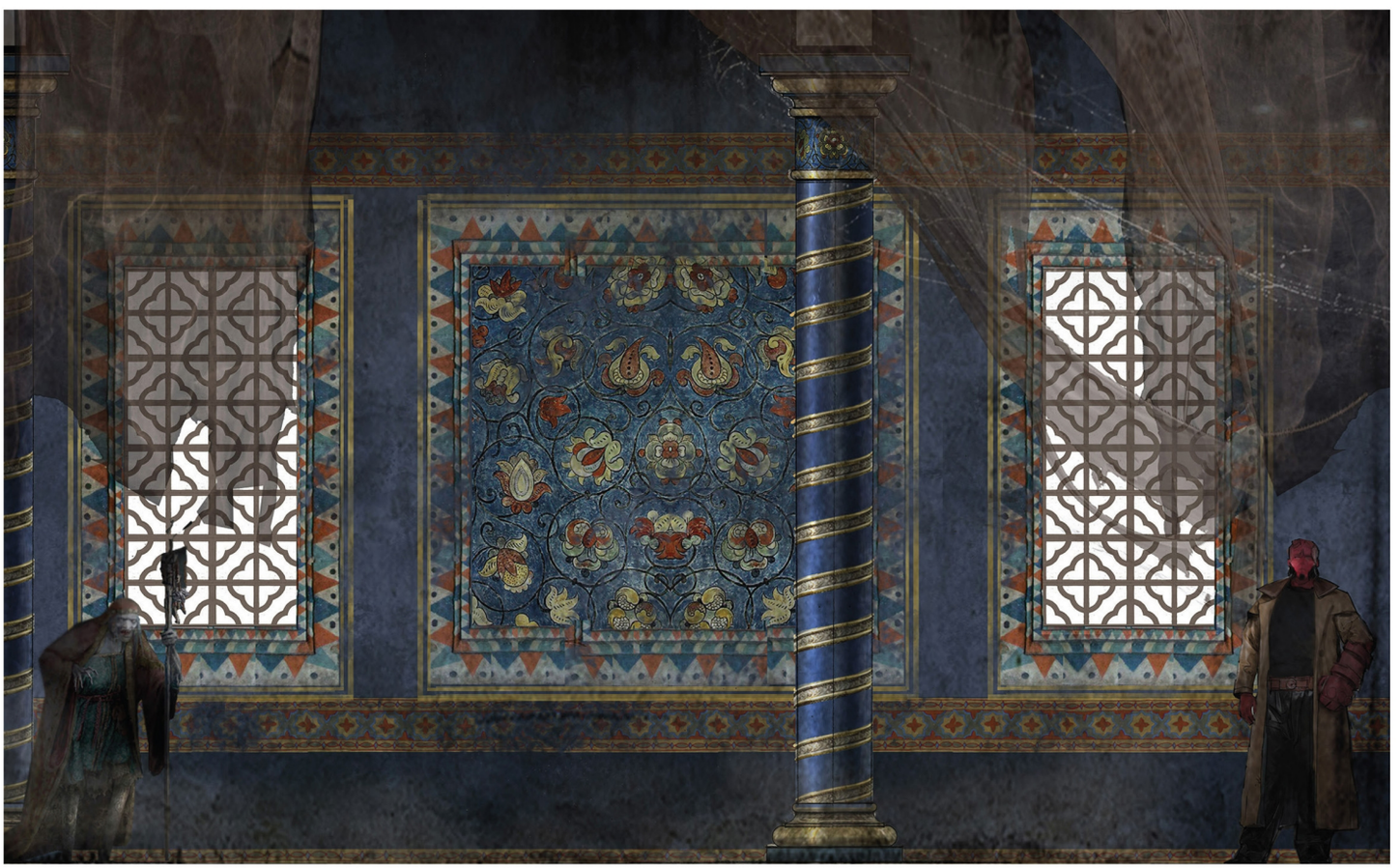
Baba Yaga's enormous banquet table is piled high with delicacies that look like they'd be worthy of a czar. It's only upon closer inspection that Hellboy realizes the heinous contents of the witch's refreshments.





A floor plan for Baba Yaga's banquet room and design options for the ornate columns therein.





Exploration of the details adorning the walls and windows of Baba Yaga's banquet room. The tapestries' traditional Slavic patterns are mirrored on the window dressings, and gold trim is featured throughout. Despite the opulence of the trimmings, the entire environment is tinged with foulness and decay.



CHAPTER TEN

PENDLE HILL

EXT. PENDLE VILLAGE — NIGHT

We're in a sprawling SUPERMARKET CAR PARK. Typical of rural Britain. A car driving toward us suddenly veers and smashes into a parked car to avoid something—

That something is NIMUE and GRUAGACH, brazenly walking through the lot, causing mayhem and chaos as they go. Shoppers drop their bags and run.

They approach the same STANDING STONE from the opening scene, with its Celtic engravings, now aged, covered in graffiti. It stands in the middle of the car park.

Nimue returns to Pendle Hill, where she was betrayed by Arthur and her sister witches over fifteen hundred years ago. She's enraged to find her sacred space paved in asphalt, the ancient standing stone covered in graffiti.

THE WITCHES OF ENGLAND

They're running out of time. Hellboy leans down to help Alice—

HELLBOY
Here, let me give you a—

A ROTTING HAND SUDDENLY BURSTS UP FROM THE GROUND.

ALICE
HAND!!

It grabs Hellboy by the wrist. He yanks it away and stomps down on the rotting appendage, only to have three more burst up to take its place.

HELLBOY
Son of a—! Doesn't anything stay buried in this goddamn country!









Art by Duncan Fegredo from *Hellboy: The Wild Hunt* #3

Pendle Hill was the site of Nimue's great betrayal, when she was dismembered and her constituent body parts encased and spread across the far reaches of the kingdom. Now, atop the same hill, she holds court over a diverse variety of mystical creatures, as well as the undead witches who were also slain there.









Desperate, she balls up her fist and punches the witch as hard as she can—accidentally KNOCKING ITS SPIRIT OUT OF ITS BODY.





While confronting Nimue and her horde, Alice discovers that she possesses the ability to forcibly eject a creature's spirit from its body. These illustrations visualize the uniquely visceral nature of that process.









The disembodied spirit flees SCREAMING into the night, while the witch's corporeal form crumbles to dust. Alice stands there, stunned, staring at her hands, amazed by her newfound ability.

These concepts explore the undead witches in their spirit forms.









Ganeida watches helplessly as her poor sisters, with no bones to give them form, are reduced to mounds of flesh. They beg to be killed and put out of their misery. Nimue raises her hands, black tendrils rising.

Nimue exacts a brutal and disgusting revenge upon the sister witches that betrayed her to Arthur.







DARK CREATURES

The CREATURES OF DARKNESS begin to appear, clinging to the shadows and rocky crevices. Representatives from all the different tribes: GOBLINS, TROLLS, FAERIES, DARK ELVES, etc.





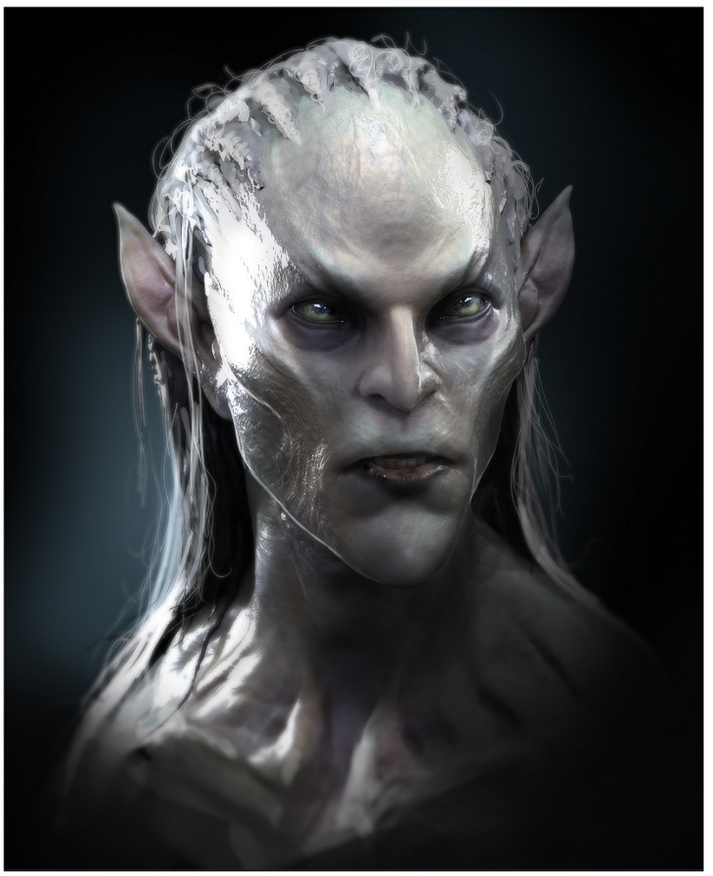


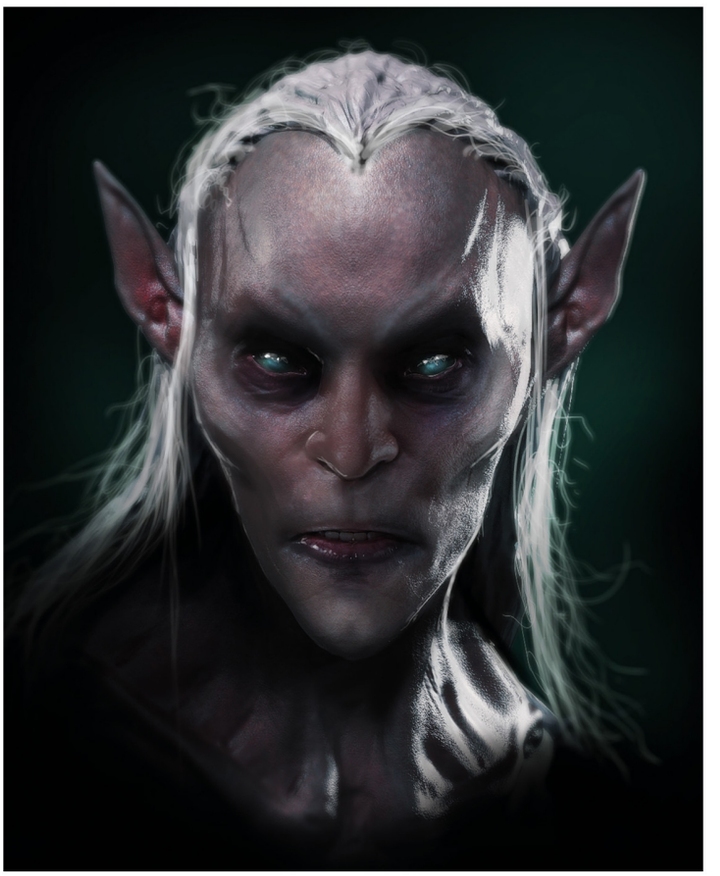




The creatures of darkness have kept their existence hidden from humankind for the past fifteen hundred years. Now, Nimue promises these beings dominion over the world of man—but only if they first serve in her wicked army.













THE ELVES

Though unseen in the final film, the elves' lore states that they are ancient faerie folk, many of whom originated in what is now known as Ireland. In addition to their supernatural longevity, they also possess the magical ability to change form at will.











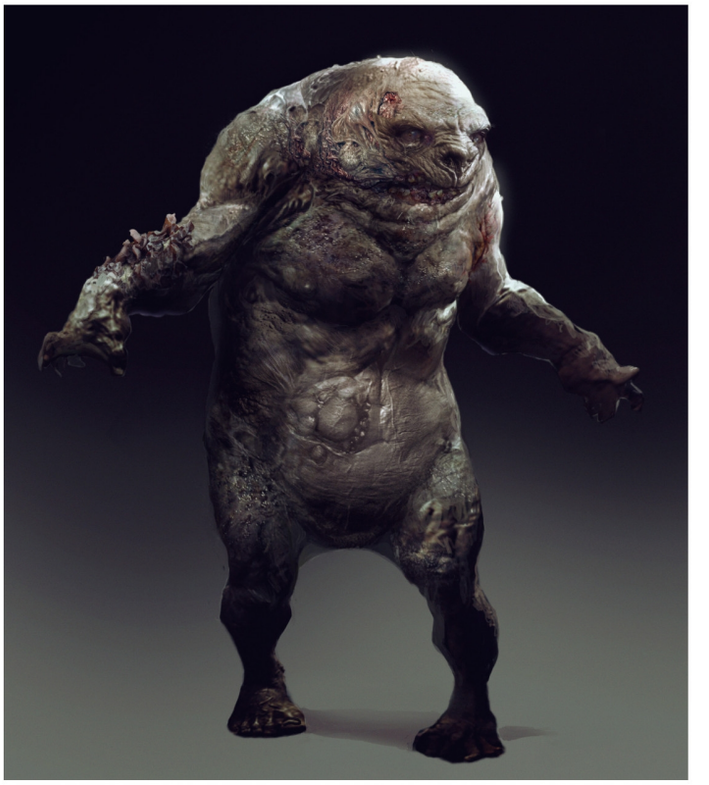
In addition to the Daoine Sídhe of Ireland, elven tribes have also been traced to Scotland, Wales, Norway, and Germany. Though many of the elves in western Europe have answered Nimue's call to arms, some maintain ancient allegiances with other noble houses.



SPRITES

Sprites are a mischievous subset of the faerie race. While physically unimposing, their impish habits of tormenting travelers, blighting crops, and stealing cattle have caused indirect harm to many of their victims.







GOBLINS

Ideas for the goblins that attend Nimue's gathering atop Pendle Hill. Though similar in appearance to trolls, goblins are much smaller and primarily subsist on a diet of insects and worms.





The trolls feature grotesque floral growths. Their aversion to light has caused them to have a pale, sickly pallor.











As the visual development for the trolls continued, the growths on their skin began to appear more fungal and uniform. These concepts of their faces vary from slightly simian to a more twisted and deformed humanoid look.







NIMUE'S PORTAL

When confronted by Hellboy, Daimio, and Alice, Nimue and Gruagach flee through a magic portal. As she departs, Nimue strikes Alice with a magic arrow, cursing her with a debilitating and corrupting affliction.







CHAPTER ELEVEN

"STONE IS STONE . . ."

INT. CAVE ENTRANCE — DAY

Hellboy carries the now-unconscious Alice as they follow Ganeida into the cave, emerging in a cavernous space littered with HUMAN SKULLS and decorated with animal bones and decaying wicker effigies. The walls are etched in ancient runes. One of them has a SKELETON embedded in it.

DAIMIO

What is this?

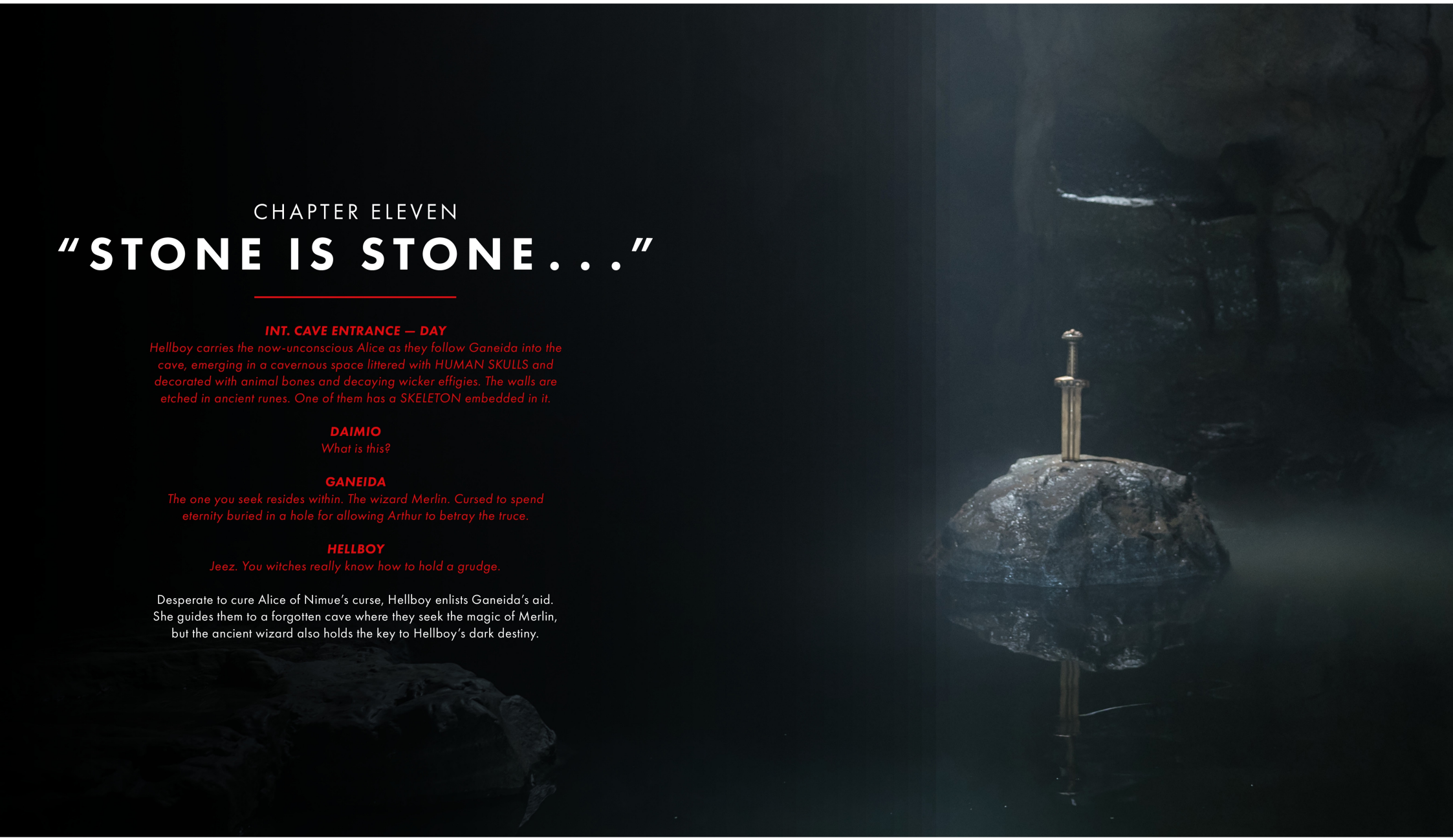
GANEIDA

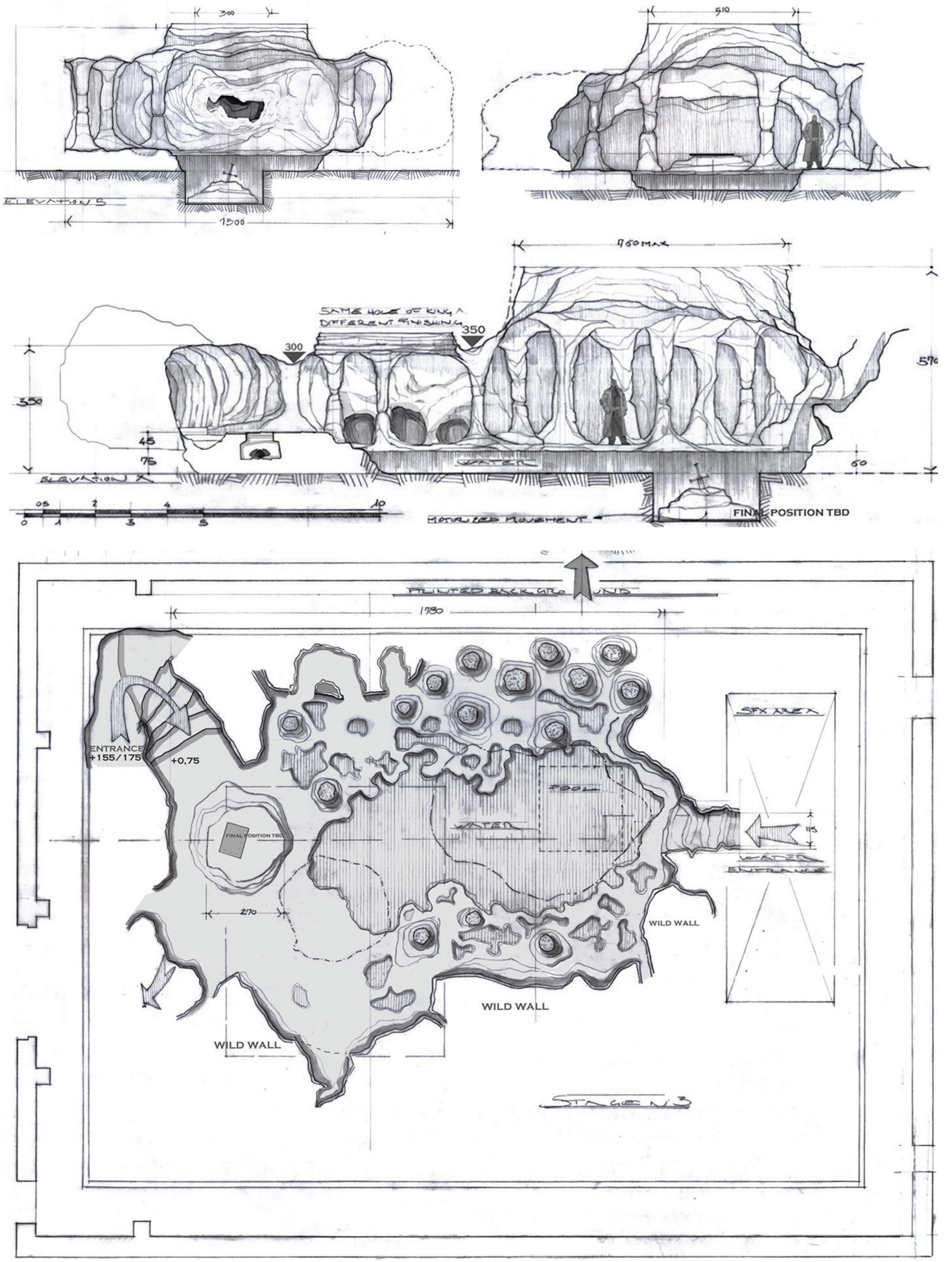
The one you seek resides within. The wizard Merlin. Cursed to spend eternity buried in a hole for allowing Arthur to betray the truce.

HELLBOY

Jeez. You witches really know how to hold a grudge.

Desperate to cure Alice of Nimue's curse, Hellboy enlists Ganeida's aid. She guides them to a forgotten cave where they seek the magic of Merlin, but the ancient wizard also holds the key to Hellboy's dark destiny.




300
ELEVATION 5
1500
510
1160 MAX
SAME HOLE OF KINK A
DIFFERENT FINISHING
350
300
550
45
75
ELEVATION X
WATER
570
60
FINAL POSITION TBD
1780
ENTRANCE
+155/175
+0.75
FINAL POSITION TBD
270
WILD WALL
WILD WALL
WILD WALL
SFX AREA
TOOL
WATER
115
STAGE N.3





Art by Duncan Fegredo from *Hellboy: The Wild Hunt* #8

They step through the entrance and down into a smaller chamber carved from the surrounding rock and filled with brackish water, fed by an intermittent underground spring. In the middle is a short walkway leading to a platform in the center, where a HEAVY IRON SLAB is embedded in the floor. Hellboy marches over to the iron slab and, with incredible effort, lifts it away to reveal MERLIN, lying in a shallow grave, his black robes timeworn and tattered.



In a scene cut from the final film, Hellboy and his team must bypass the immovable stone sentry who has stood vigil over Merlin's tomb for the past millennium and a half.









Hellboy's physical attacks have no effect on the stone sentry. Ganeida intervenes and uses her mystical powers to force the sentry back into its resting place within the cave's walls but sacrifices herself in doing so. As she's painfully absorbed into the cold stone, she expresses her remorse at having submitted to Nimue's will—and also for having placed her faith in the hands of mankind.







THE PROPHECY

Merlin explains Hellboy's fantastic lineage: not only is he the son of the demon Duke Azzael, he is also the last heir of King Arthur. As Hellboy reaches for Arthur's sword, Excalibur, he's struck by a vision of Hell on earth, with the whole world cast into eternal night.







In Hellboy's vision, the knights and lords of Hell have emerged to torment the souls of earth. These magnificent and terrible creatures loom like Titans over the doomed masses of mankind.

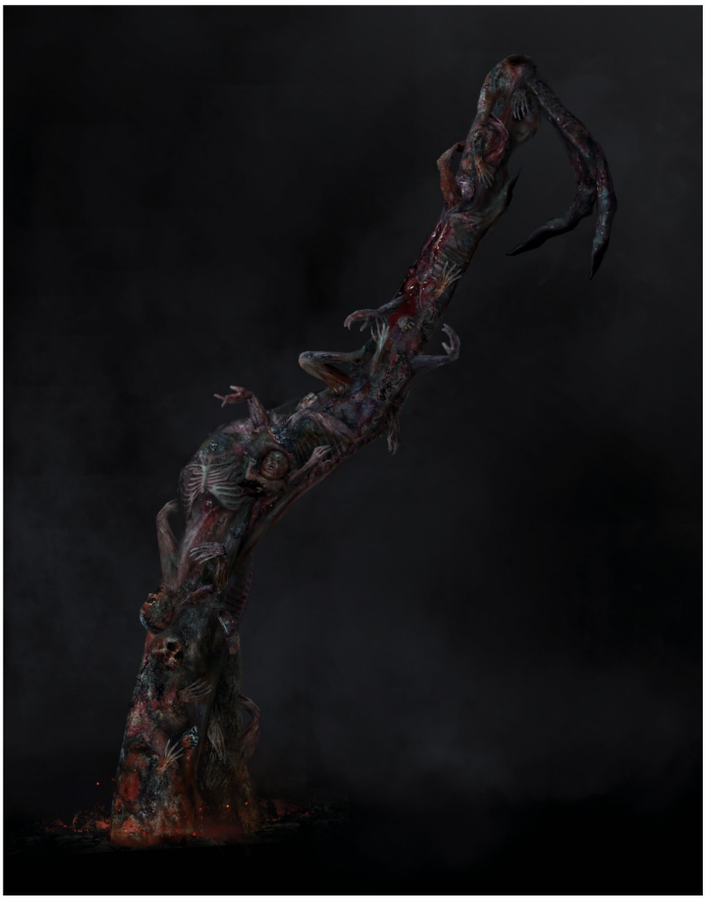


Art by Duncan Fegredo from *Hellboy: The Storm* #3









Legion, the one who is many, takes the shape of a huge and hideous arm sprouting forth from the unknowable depths beneath the earth. Writhing, damned souls compose its form, bonded together in eternal torment.



Hellboy, now become ANUNG UN RAMA, Crown of Fire floating between his fully formed HORNS, his eyes burning white, sits astride a MASSIVE HELL DRAGON, fire spewing from its flared nostrils as it rears up. Hellboy grips the reins in his left hand while his right raises the mighty EXCALIBUR high above his head. He is the bringer of death. The Beast of the Apocalypse.

Shocked at Merlin's prophecy, Hellboy releases Excalibur, and the sword disappears back into the murky waters of the cave. Having used the last of his magic to show Hellboy his destiny, and dismayed that he would forfeit the one weapon that holds the potential to defeat Nimue, Merlin begins to wither away, until his body is a desiccated gray husk, and he dies on the spot.

CHAPTER TWELVE

"THE THING YOU WERE DESTINED TO BE"

EXT. SAINT PAUL'S CATHEDRAL — DAY APPEARS AS NIGHT

Outside London's SAINT PAUL'S CATHEDRAL, amid the raging storm, armored and regular police vehicles roll down the streets. Whole sections of the city are being cordoned off. Martial law in full effect. POLICE surround the church, setting up defensive positions and taking cover, weapons trained on—NIMUE, who stands atop the cathedral steps. They open fire, bullets tearing into her flesh. Wounds healing as quickly as they appear.

Nimue retaliates by SENDING HER PLAGUE SWEEPING THROUGH THE OFFICERS. They die screaming as the flesh is peeled from their bones. A few who survive flee in abject terror.

Nimue and Gruagach strike the B.P.R.D.'s London field office, killing every agent who stands in their way and capturing Professor Broom before finally moving on to Saint Paul's Cathedral to prepare a trap for Hellboy and his friends.



DEMONIC NOBILITY

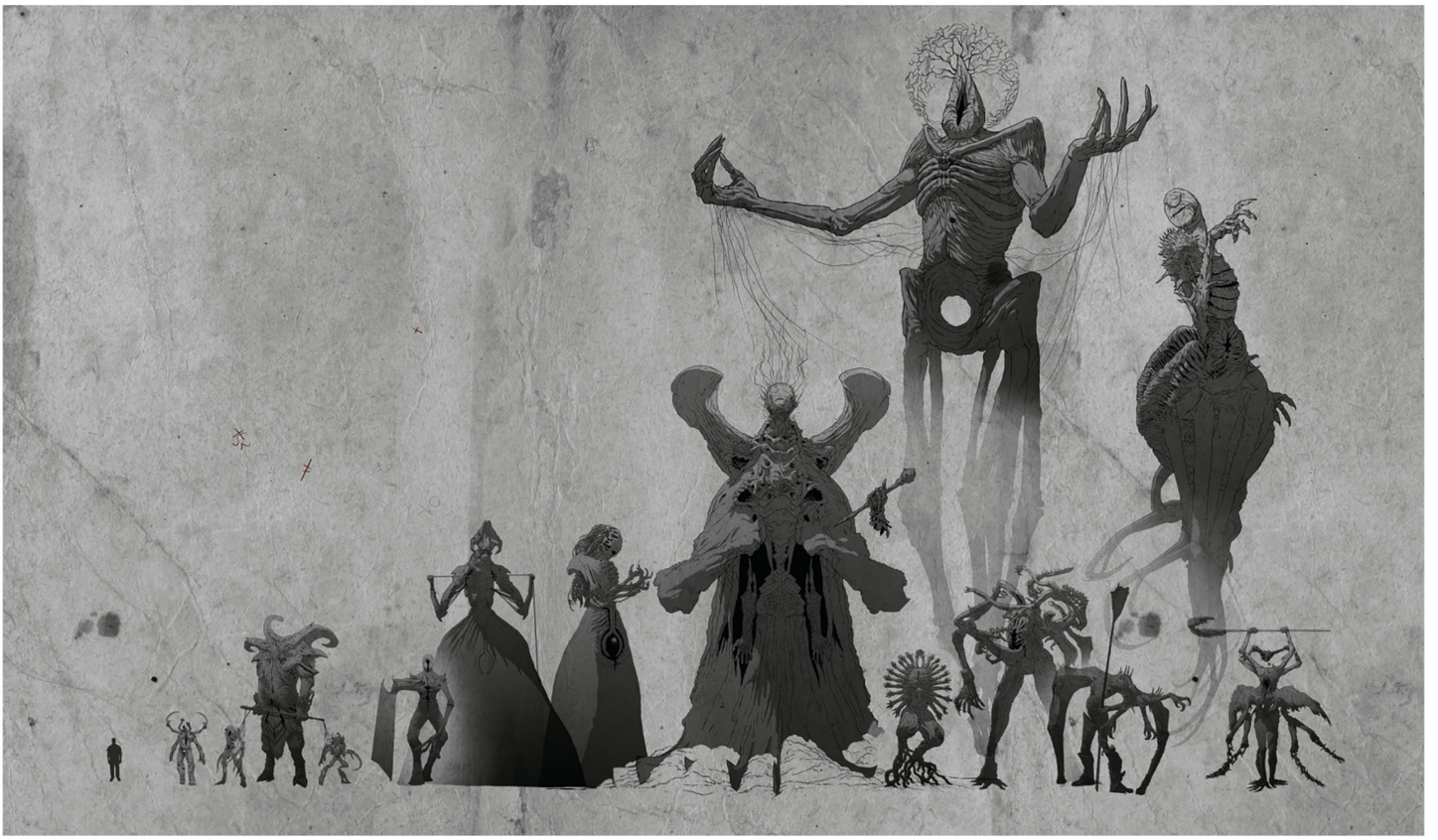
The nobility of Hell empty onto the streets of London. Their ghastly forms are painfully twisted, with oozing open wounds and terrifying, featureless faces.

The Commander of Hell seen right is described in artist's notes as the Pale Ripper of Hell's army, wielding a huge flesh blade imbued with Satanic power. It is ruthless and utterly devoid of passion in its function to deliver pain. The Banner Bearer below and on the facing page carries the army's cursed standard into battle.

















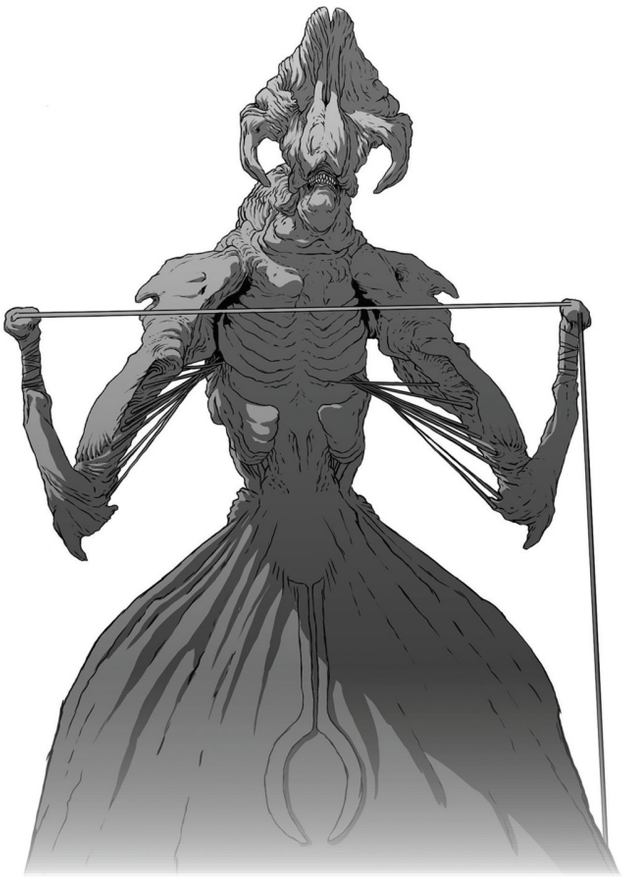
The Warlords act as captains in Hell's army. These warriors' bulky frames are reinforced with bony, chitinous armor. They carry a yoke behind which many twisted chains drag lesser demons to combat.

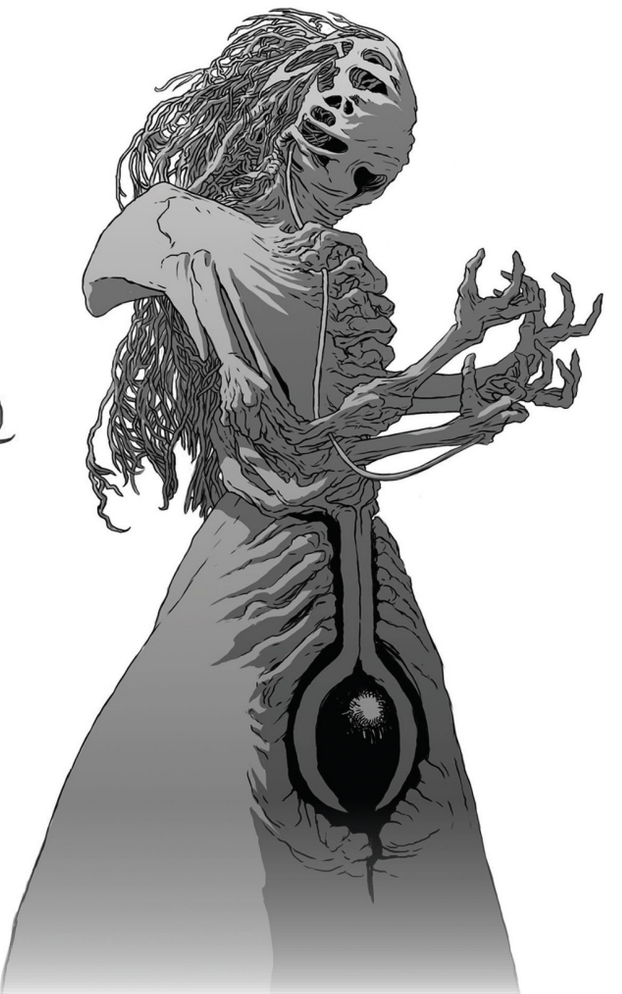
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Hell's Matriarch on the facing page is a gigantic demon with a vaguely female form, second in rank only to the Monarch. Her enormous tentacles sway almost seductively, though they utterly devastate every object in their path.









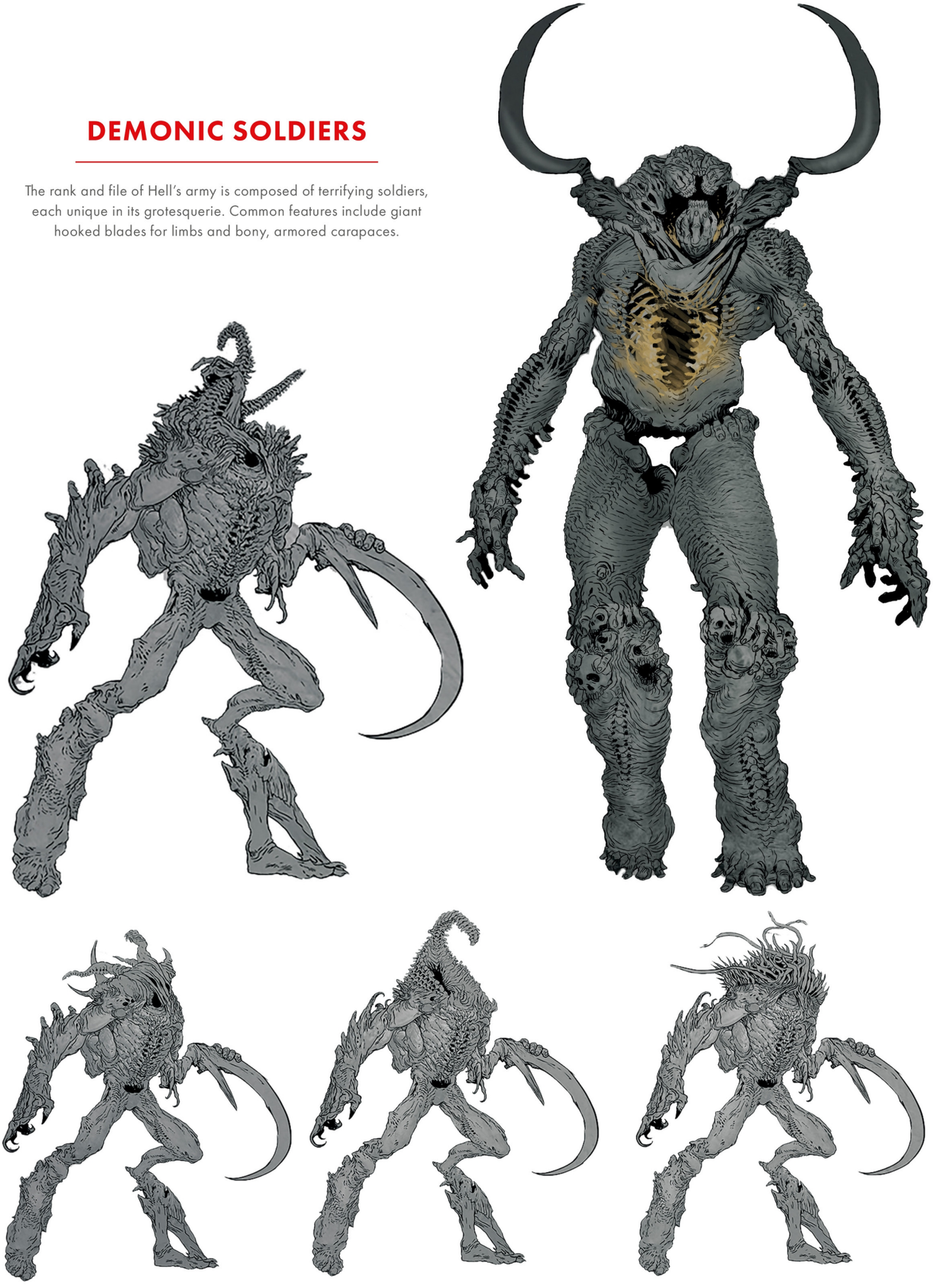




The Baroness of Hell is one of two gruesome sisters who hold dominion in the dark kingdom. She grips the String of War taut between her two knobby appendages, utilizing its mystical powers to sway Hell's army. Her massive, snail-like body forms a silhouette like a regal ball gown. The Duchess of Hell is sister to the Baroness. Her multitudinous arms play cat's cradle with the evil artifact known as the Sting of Sin, which the Duchess uses to curse and disable Hell's foes.

DEMONIC SOLDIERS

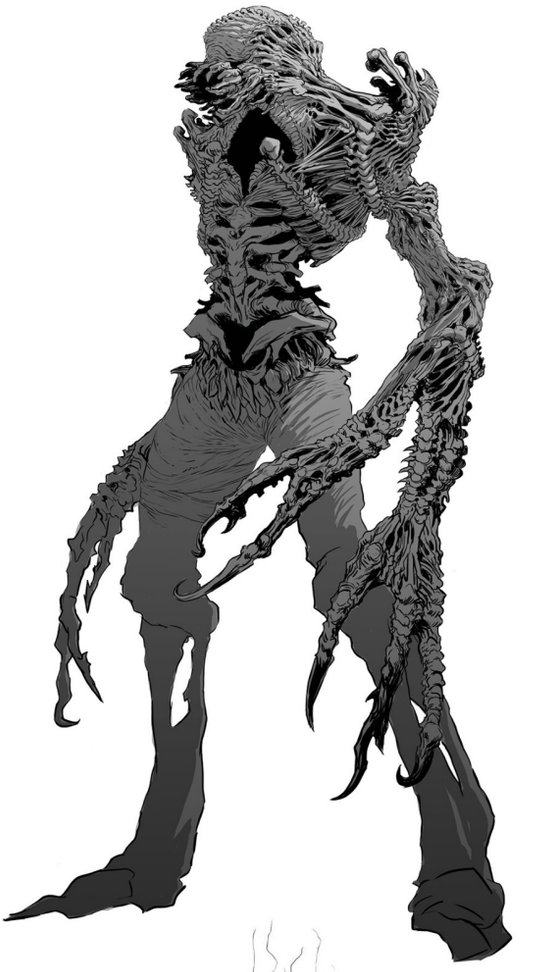
The rank and file of Hell's army is composed of terrifying soldiers, each unique in its grotesquerie. Common features include giant hooked blades for limbs and bony, armored carapaces.





Hell's Monarch is the soulless, indestructibly titanic overlord of Hell. It physically towers above all of Hell's creatures as the lord of lesser demons, answering to Anung Un Rama alone. The Monarch levitates off the ground and commands Hell's forces by way of a powerful psychic force.







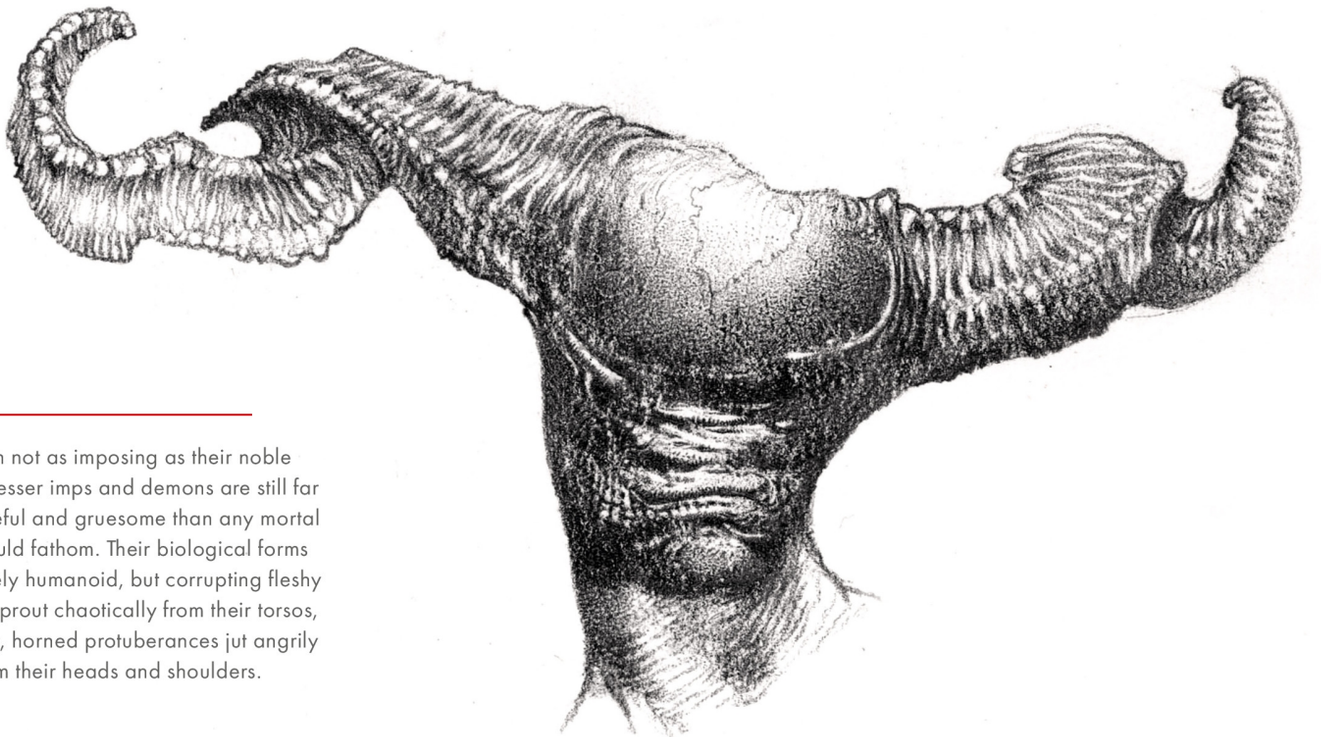
FORCES OF HELL

The martial forces of Hell answer to the whims of Hell's ruling caste.

The many-armed Hell Centurion on the left is described as one of the most horrific creatures in Hell's army, with tentacle-like legs that dig deep into the ground, sucking heat from the earth below and refocusing it as an infernal flame. The Hell Warrior above right is a vanguard of Hell's forces. Its forelimbs branch into sickle-like claws.

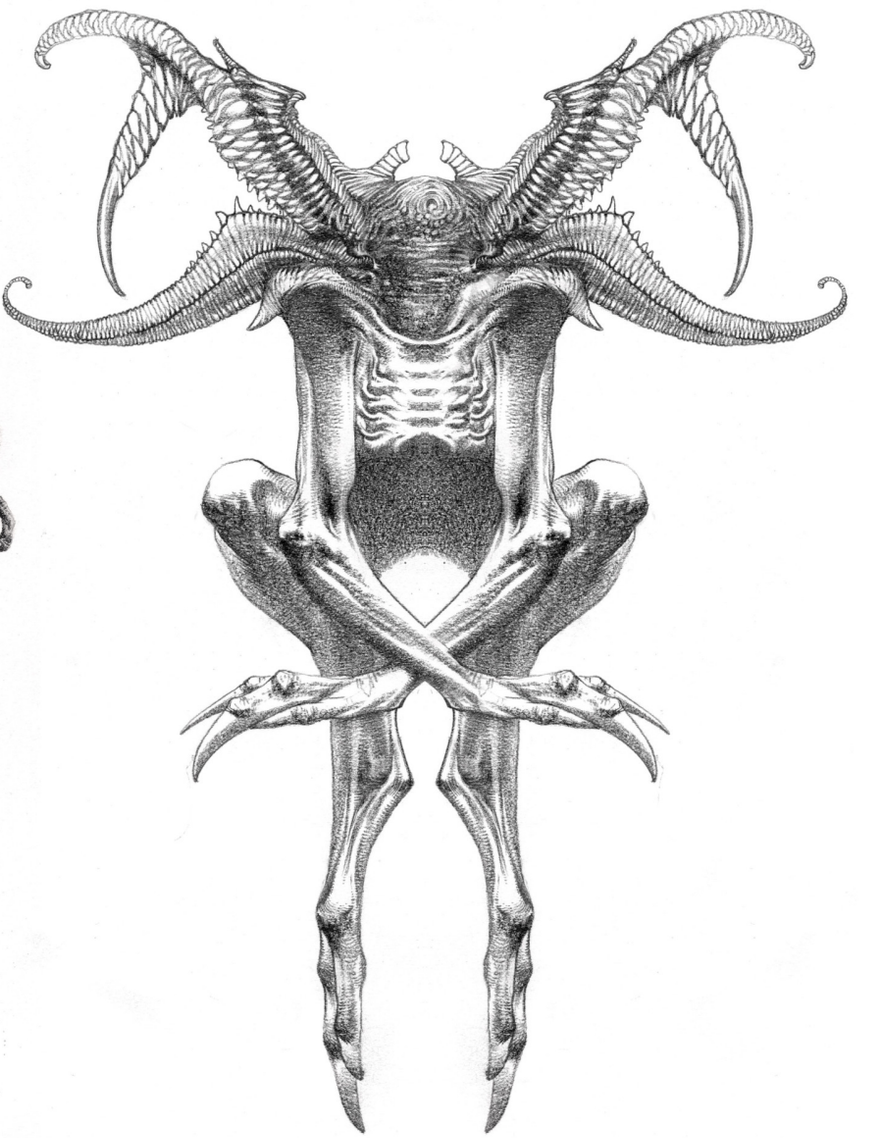


Hell's Cardinal, or the Lord of Blood, regally wields the wicked artifact known as the Scepter of Greed. Revolting, fleshy tumors spurt constant streams of blood from its lower body, and huge blades below its mantle plow through the ground, harvesting souls in its wake.



Though not as imposing as their noble cousins, lesser imps and demons are still far more hateful and gruesome than any mortal mind could fathom. Their biological forms are vaguely humanoid, but corrupting fleshy growths sprout chaotically from their torsos, and bony, horned protuberances jut angrily from their heads and shoulders.

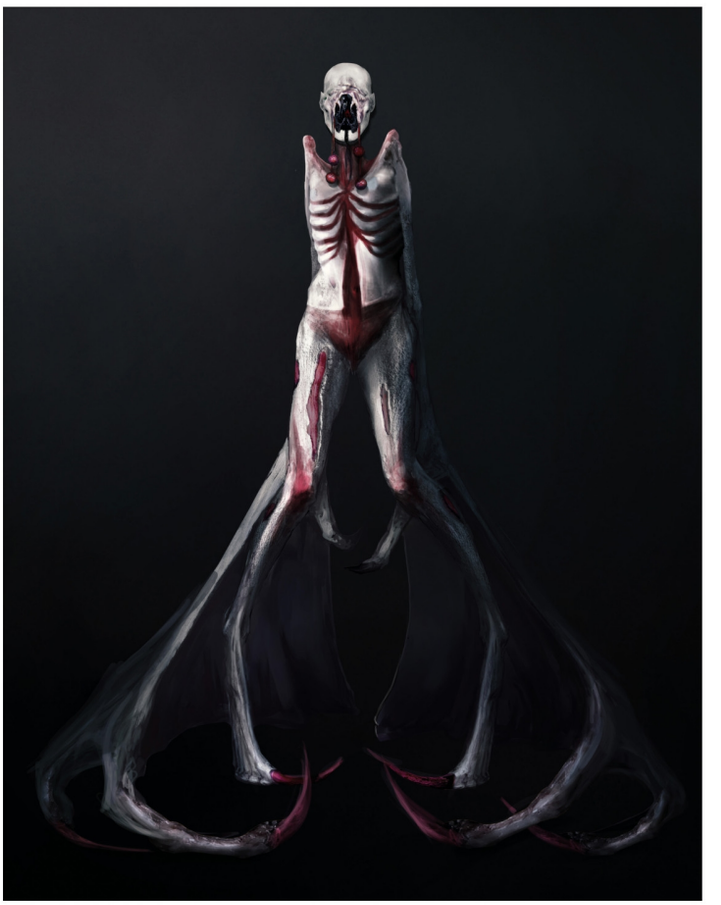




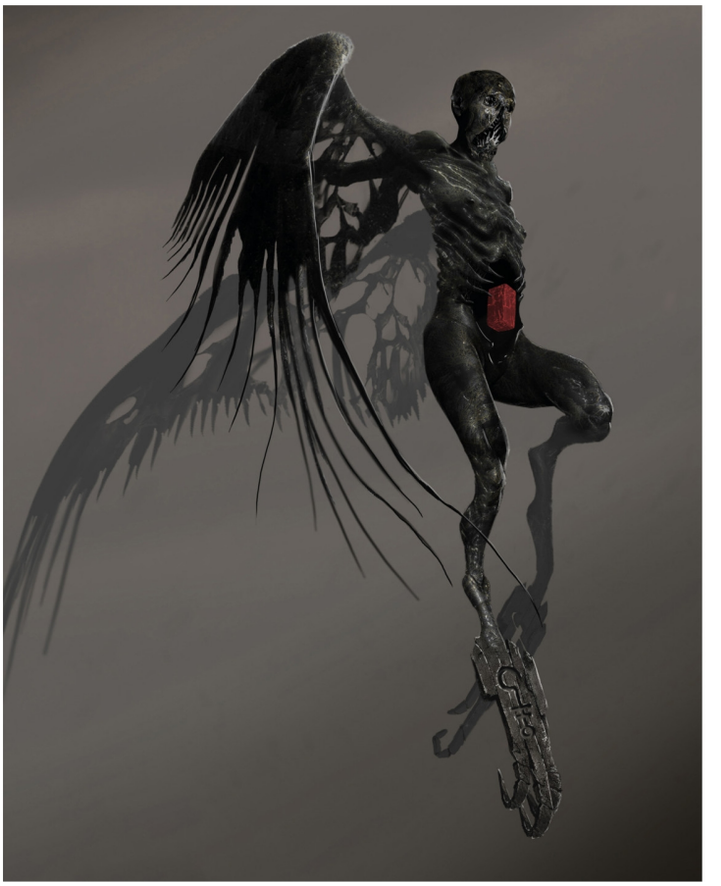


The asymmetry seen in the demonic hordes is effective at making the creatures' silhouettes immediately unnerving. Such shapes are seldom found in nature outside of debilitating and destructive mutations.









Creature studies for the Harpies that circle over the dome of Saint Paul's Cathedral. The classical Homeric physiological blend of human and avian features is evident in each of these designs; however, some concepts abandon the more recognizable human faces for horrible tooth-filled maws reminiscent of a Venus flytrap.





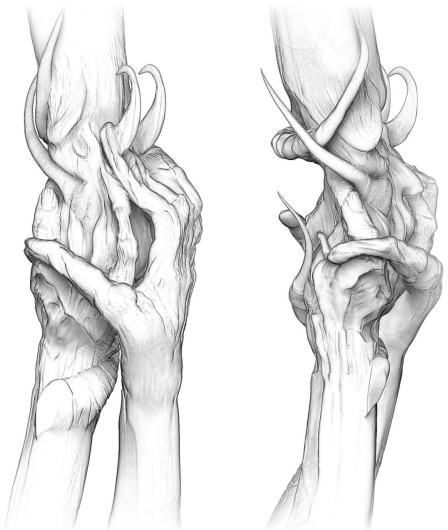




Concept images of Hell's Horses, which did not appear in the final movie. Hell's Horses were to be fearsome beasts of burden who bore their demonic riders into battle. Various tones and textures were explored, such as bleached bone with vascular sinew, and twisted black iron with a magma-like heart surging within.







NIMUE'S TENDRILS

During development, Nimue was to conjure otherworldly tendrils to sprout from below the streets of London. These winding limbs were a disturbing organic amalgam of human hands and gnarled, woody branches.







An inhuman ROAR echoes across London. The ground trembles and splits open, fires blazing. People flee in terror as hideous HELL BEASTS claw their way up through the cracks. The DRAGON from Hellboy's vision rises from the Thames to perch upon London Bridge with a DEAFENING ROAR.

It's the beginning of the end.



GRUAGACH
But—we had a deal. I found you!
I set all this in motion!
I was the beginning of it!

NIMUE
And I am the end.



SUPER GRUAGACH

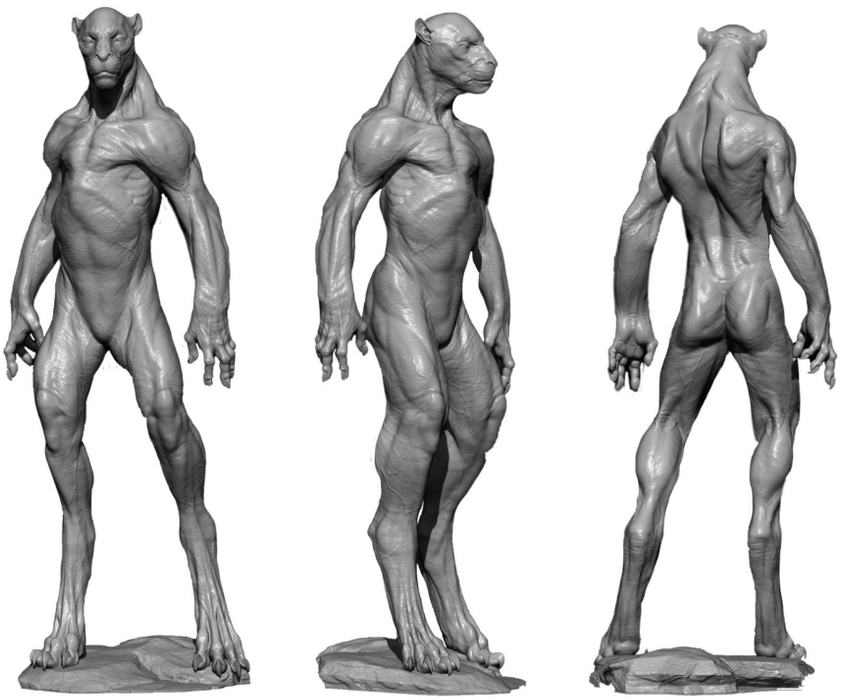
The Blood Queen finally grants Gruagach his boon, empowering him with the physical strength that he requires to destroy Hellboy. Unfortunately for Gruagach, Nimue immediately reveals that she only used Gruagach to weaken Hellboy's resolve. With that now done, she rescinds her gift of power, and Gruagach dies squealing, begging, and small.



DAIMIO'S TRANSFORMATION

Alice looks at Daimio, confused . . . EYES WIDE as her confusion turns to shock. DAIMIO BEGINS TO CHANGE. The most painful, grotesque body horror transformation imaginable:

His eyes bulge and go fiery red, with the elongated pupils of a cat. Hair sprouts from the scars on his face as his skin splits open. More hair erupting from within, growing thicker, spreading outward in irregular patterns. Bones breaking, muscles tearing, teeth falling out as fangs appear in their place—his entire body reshaping itself.





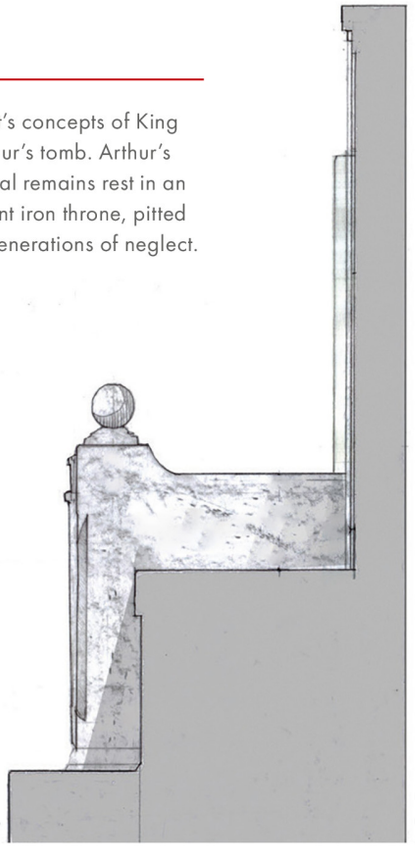


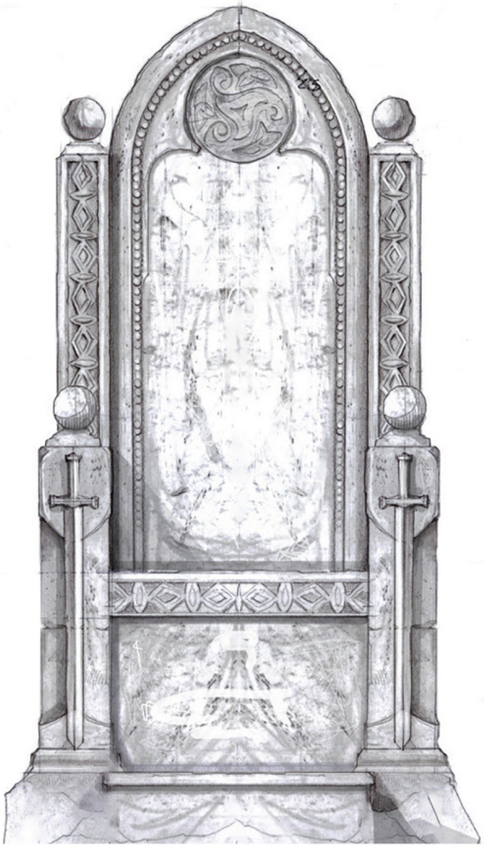






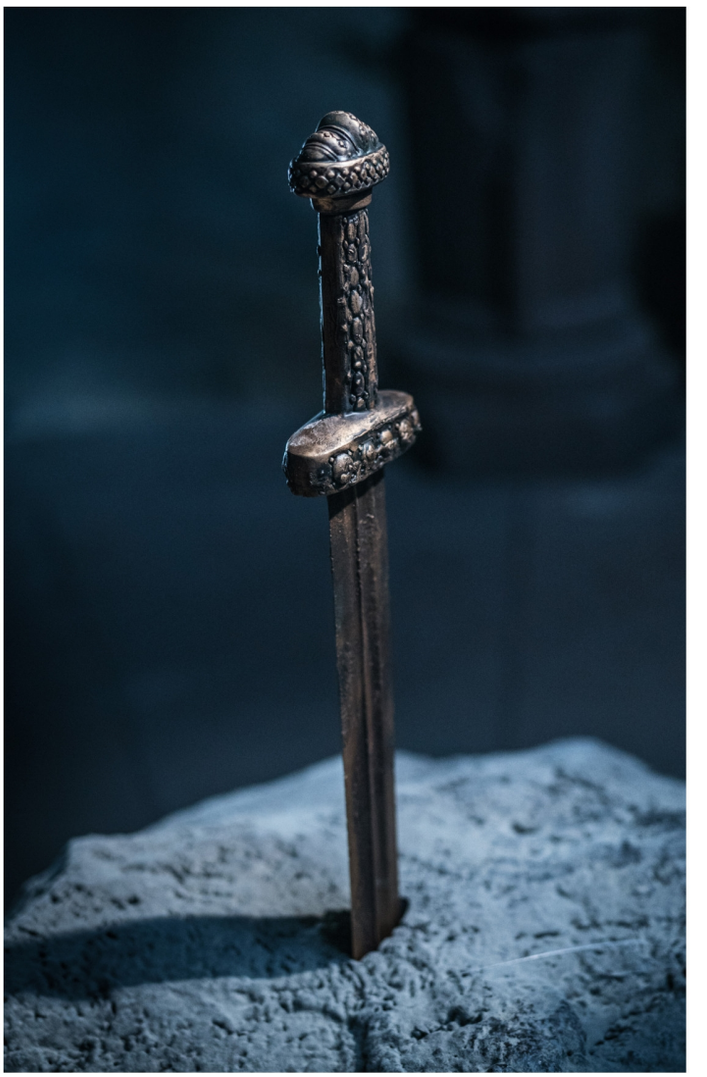
Artist's concepts of King Arthur's tomb. Arthur's skeletal remains rest in an ancient iron throne, pitted after generations of neglect.





















Alice conjures Professor Broom's spirit, just as she did Lady Hatton's at the Osiris Club. Broom uses this final opportunity to remind Hellboy that he need not be a slave to his destiny and inspires him to turn Excalibur's edge on Nimue.











BENEATH SAINT PAUL'S CATHEDRAL

Nimue watches from above as Hellboy finally grasps Excalibur. His demon horns magically grow to their full length, and his flaming crown is set ablaze. This set photography showcases the rig used to cast practical lighting effects before the flaming crown is later added in postproduction.





CHAPTER THIRTEEN

DRINKING WITH SKELETONS

EXT. CEMETERY — NIGHT

Moonlight shines down upon an eerie scene . . . Hellboy sits with his back to Broom's gravestone, drinking from a half-empty bottle of whiskey.

HELLBOY

. . . It's just not the same. We're doing okay. We're getting the job done, but . . . It's different now. It's like I'm waking up every day and I put on my happy sunshine face for everybody else and I get on with it, but . . . it feels empty.

As he privately mourns the loss of his adoptive father, Hellboy is joined by a mysterious specter.

These detailed sketches of various tombstones incorporate ancient symbolism not commonly found in traditional burial monuments. These talismans aid in protecting the dead from the evil spirits that might otherwise harass them during their eternal slumber.



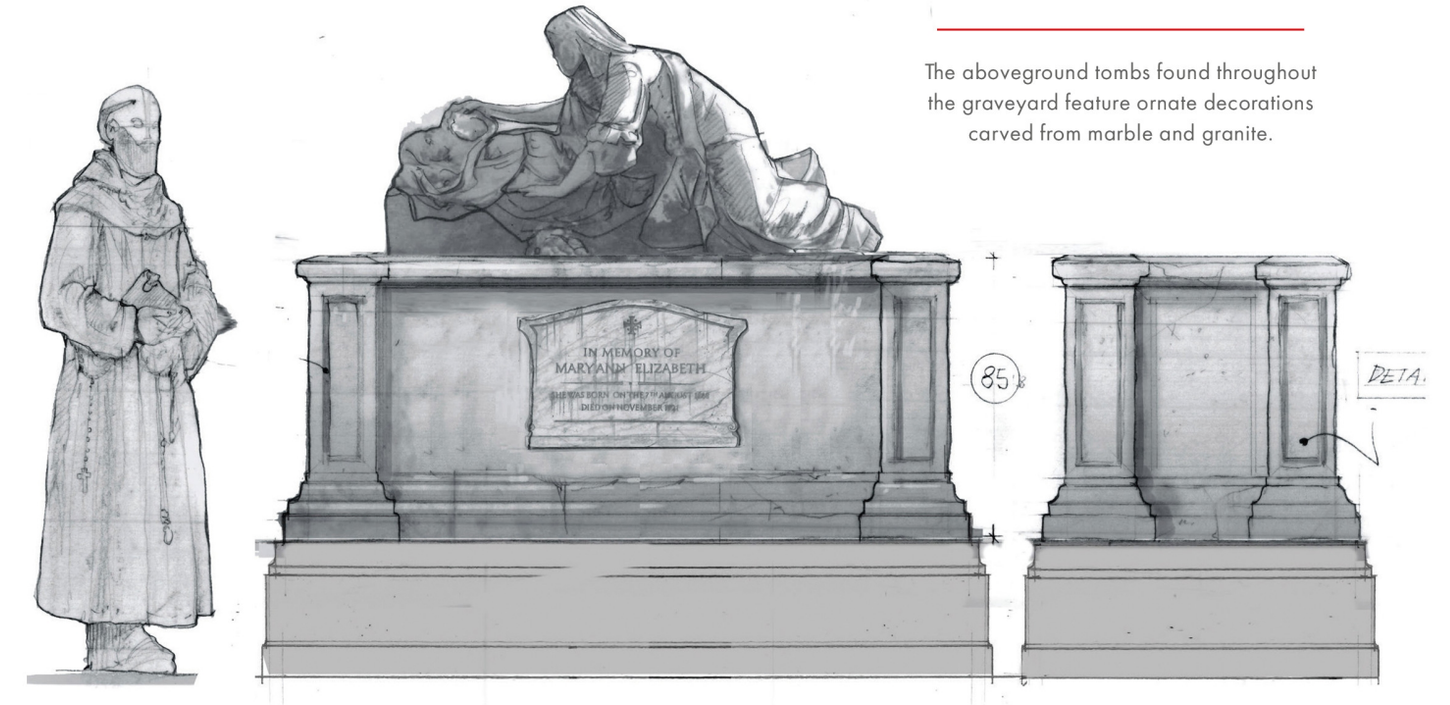


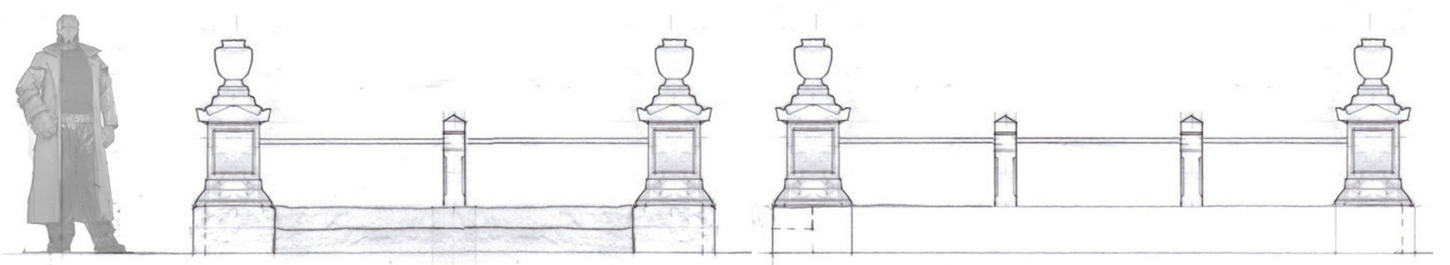


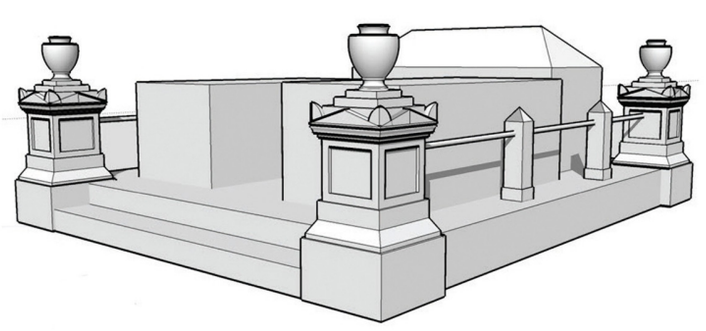


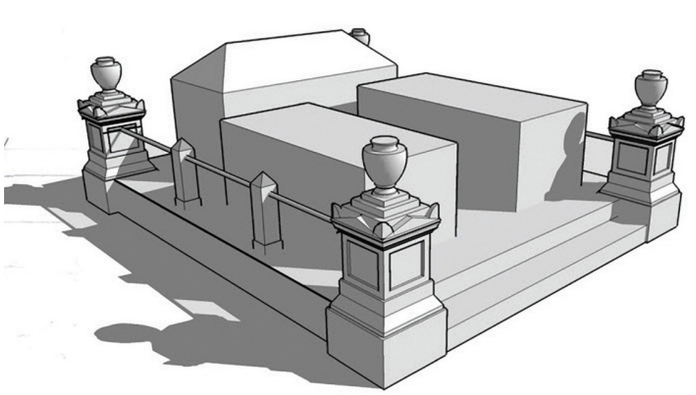


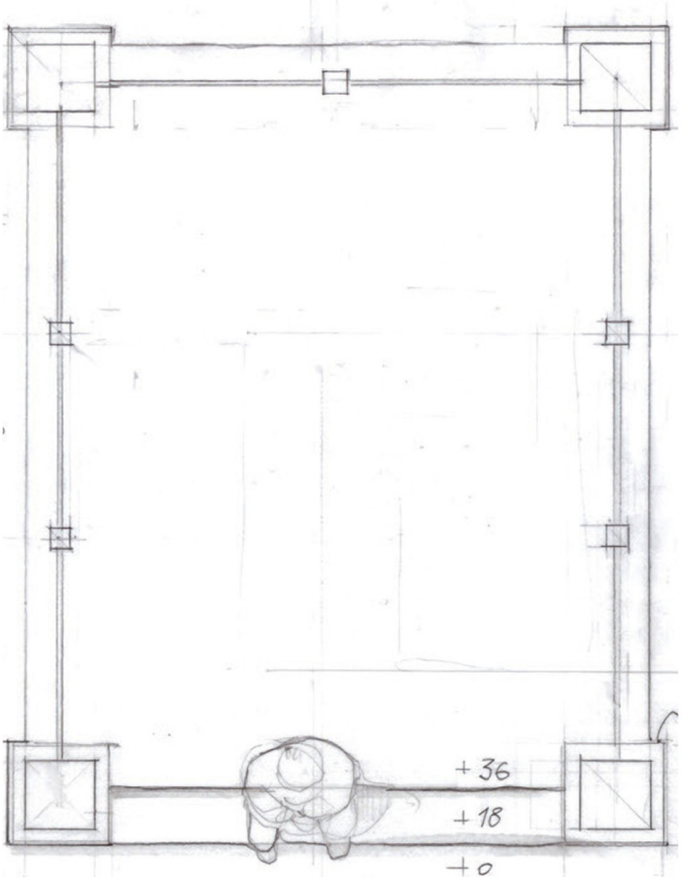
The aboveground tombs found throughout the graveyard feature ornate decorations carved from marble and granite.











Computer-generated models and topographical studies of additional tombs found alongside Professor Broom's gravesite.





LOBSTER (OS)
I feel for ya, kid. The professor was a good guy . . .

Hellboy turns toward the voice and sees a figure approach from out of the dark—first we just see the goggles, then enough of the figure to see it's LOBSTER JOHNSON.

HELLBOY (stunned, whispers)
Holy crap.

LOBSTER
. . . He was also a mean old bastard who sure as hell wouldn't want to see you moping around like THIS, not when there's work to do. A bunch of us died out there trying to stop a lot of horrible stuff from happening, but now—something's coming. And it's bad.

Lobster walks up to Hellboy and STEPS RIGHT THROUGH HIM and starts to disappear back into the darkness.

HELLBOY
Son of a . . .

LOBSTER (as he goes)
So cut the shit and buckle up—because it's your fight now.

Hellboy thinks this over for a moment, then tips the bottle of whiskey, pouring it over Broom's grave.

HELLBOY
Have one on me . . . (He leaves the bottle on the gravestone.) Gotta get back to work.



CUT TO BLACK.

